

# MUSIC EDUCATORS JOURNAL

Formerly *Music Supervisors Journal*

PUBLISHED IN THE INTERESTS OF MUSIC EDUCATION by the MUSIC EDUCATORS NATIONAL CONFERENCE, 64 E. Jackson Blvd., Chicago, Ill.

## Divisions

(Comprising the Music Educators National Conference)

California-Western Music Educators Conference  
Eastern Music Educators Conference  
North Central Music Educators Conference  
Northwest Music Educators Conference  
Southern Music Educators Conference  
Southwestern Music Educators Conference

## Auxiliary Organizations

National School Band Association  
National School Orchestra Association  
National School Vocal Association  
Music Education Exhibitors Association

## Affiliated Organizations

(State Units)

Arizona School Music Educators Association  
California—Bay, Central, Central Coast, North Coast,  
Northern & Southern Districts  
Colorado Music Educators Association  
Connecticut Music Educators Association  
Delaware Music Educators Association  
Georgia Music Education Association  
Idaho Music Educators Association  
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Ohio Music Education Association  
Oklahoma Music Educators Association  
Oregon Music Educators Conference  
Pennsylvania School Music Association  
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## About this Issue

AMONG THE EVENTS and affairs of this war-wracked world, any issue of the JOURNAL—even the one you hold in your hand—isn't very important. Nor, for that matter, is the organization by which and for which the magazine is published—or even any or all of the persons by whom and for whom the organization is maintained. But in its own world—the realm of education and the humanities—this JOURNAL has deep significance. To those persons whose lives and efforts have been devoted to the development of music teaching in the schools, the May-June issue of their professional magazine will mean what folk in other fields of endeavor may scarcely comprehend. Thoughtful music educators, to whom these lines are expressly addressed, will understand why this space is used to comment on the Music for Victory Issue. Its current interest and value, the unquestionable historical aspects of its contents, its relationship to previous issues of the Music Education in Wartime series, and the preceding American Unity through Music series (1941-42), are apparent.

But scanning the pages is not enough. Even the best-informed, in order to sense the full meaning of what is

implied here, must give them careful reading and re-reading. Begin on the next page with James L. Mursell's "Music and the Redefinition of Education in Postwar America," the second installment of a masterly discussion vital to every educator, as well as to those interested in music. And, seemingly not related but actually very much so, and withal a momentous document, is "Music in the Victory Corps," a preprint from a bulletin soon to be released by the U. S. Office of Education. Other contributions—too many to list—have direct or indirect bearing on the Program for Music Education in Wartime—as well as on whatever postwar program is to be established. For instance, we might mention some of the letters and articles by music educators who are now members of the armed forces. Also, there is something more than mere news interest in the columns which continue the reports of the "Wartime Program in Action."

You may derive considerable satisfaction from flipping the pages and skimming through the contents, but you will have to read page by page and column by column if you want to know what we are thinking about at this moment.

## "Essential" Facts for Teachers

LARGELY AS A RESULT of reading newspaper articles which have been incomplete or based on deductions which were not in accordance with the original intention, many music educators are under misapprehension concerning the status of their profession with respect to the rulings of the War Manpower Commission regarding essential occupations. The following information comes from official sources and should serve to dispel all such misapprehension.

On April 17, 1943, the revised list of *essential industries and activities* issued by the War Manpower Commission included some thirty-five fields. Among these was the following:

33. *Educational Services*: Public and private industrial and agricultural vocational training; elementary, secondary, and preparatory schools; junior colleges, colleges, universities, and professional schools; educational and scientific research agencies; and the production of technical and vocational training films.

The foregoing is obviously inclusive of practically all bona fide teachers, supervisors, and administrators in the schools mentioned. This list is applicable in the case of the so-called "job freezing," or "hold-the-line," Executive Order 9338, and W.M.C. regulations pertinent thereto.

With respect to *selective service*, however, the W.M.C., through Selective Service Headquarters, has issued a much more restricted list of *Critical Occupations within essential Educational Services*. This list includes only superintendents of elementary, secondary, and preparatory school systems; presidents, deans, and registrars in junior colleges, colleges, universities, and professional schools; and teachers engaged in full-time instruction and research in certain specified sciences and

other technical subjects, such as chemistry, mathematics, medicine, engineering, industrial management, and agricultural sciences.

It is this list of Critical Occupations that is considered in deciding upon *draft deferments*. It will be noted that teachers of music and art are *not* included on the draft deferable list. Neither are teachers of many other subjects, such as English, history, geography, social science, or physical education.

It is not to be inferred that teachers of subjects which appear on the list of Critical Occupations are automatically deferred from the draft. The fact that their particular subjects come within the categories of Critical Occupations is merely one of the factors taken into account in considering and classifying registrants, others of which include training, qualification, skill, and the availability of replacements.

From the foregoing it should be clear that in the case of teachers in the schools there is anticipated no order to "Get into a defense plant or into the Army." Their jobs—whether they be in the field of music and arts or mathematics and chemistry—are considered an essential activity, as far as civilian employment is concerned, and they have no cause to believe that they will be expected, asked, or forced to give up teaching for a factory job. As for military deferment, music and art teachers are in the same boat as all other teachers except those engaged in fields directly bearing on the *physical* promotion of the war.

It should be fully understood, therefore, that the professions of music and art education have not been discriminated against, either in the matter of civilian occupation or of military deferment.

# Music and the Redefinition of Education In Postwar America

JAMES L. MURSELL

**T**HIS is the text of the second of two addresses given by Mr. Mursell at the Eastern Music Educators Wartime Institute, held in Rochester, N. Y., March 20-23. It represents a continuation of the first address, printed in the April issue, in which he presented the first two of four propositions to be taken into account in finding the place of music in the educational reconstruction which is certain to follow the war.

## Third Proposition

*We must reckon with certain far-reaching changes in educational practice and adapt ourselves to them and adopt them in our work.*

There is a very popular but most peculiar and quite inadmissible notion abroad in the world that the teaching profession is very apt to stampede in the direction of any new theory, to scramble to put into operation any new practical suggestion which happens to emerge. Why such an idea ever gained currency it is hard to say. As a matter of cold fact, it takes an average of about fifty years between the development of a new feasible proposal and its adoption in the schools on any considerable scale. Compared with the medical profession, for instance, we are a group of timid conservatives who tremble with alarm and cluck with indignation at any new suggestion, rather than rushing to embrace it. The proper heraldic symbol for the National Education Association would certainly not be the enterprising and investigative jackdaw, but rather a limpet welded to a rock old.

Certain influences and tendencies, however, both inside and outside the schools, have been piling up for a long time, and it seems extremely likely that with the impact of new necessities the whole log jam of pedagogical procedures will move. We and our colleagues are extremely likely to find ourselves jerked into waters which to some look uninvitingly strange and chilly. But we in music education, at least, have no cause for alarm. Conventional school practices have never been kind to music. In the elementary school they have tended to make it as much as possible like grammar and arithmetic. They have built up a preposterous overvaluation of the most arid aspects of theory and musicology. Their constant drag has been in favor of intellectualization and against enjoyment and creativeness. Conventional school practices rather than any reasonable and considered reflection have been responsible for the persistent relegation of applied music to an inferior status, apparently on the view that playing an instrument or using one's voice is a mere mechanical routine with about the same cultural and educational value as cracking stones on a rock pile. So, if we know what we are about, we have a great deal to gain and nothing to lose from the changes in practice which seem to be impending.

What then are these changes likely to be? Among them the following, I believe, will be among the most important.

(a) The first will be a lessened proportion of formal teaching and learning and a larger proportion of informal teaching and learning. This is something which has been persistently advocated ever since the Quincy, Massachusetts, new departure seventy years ago. Its most conspicuous advocates have been those who recommended what was called first the project method and later the activity movement. These proposals, of course, have elicited the sort of clucks of alarm and rage of which I have spoken, so reminiscent of the response of a hen roost to the wheeling shadow of a hawk. But in spite of its rather deplorable labels, which are always apt to stick up like so many sore thumbs, increasing informality of instruction really is a major trend in American education today, and it is backed by forces whose magnitude no one can afford to ignore. We find it in the recognition that a sharp division between curricular and extracurricular activities is untenable, and in very concrete plans to overcome it. We find it in the reluctant but fairly widespread introduction of "activity periods" in many schools. And the report of the Rapp-Coudert Committee, which specifically recommends less formal and more informal instruction in the schools of New York City, is a portent in the heavens and an indication of what the future is apt to hold.

Here is a trend in which we in music education can find nothing to fear, and which offers us many and great advantages. Why is it that in the past so much of our work has centered in the teaching of notation, the teaching of techniques isolated from use, routine classroom practices, and the use of made-to-order material obviously lacking in inspiration, interest, and aesthetic value? No one could claim that such practices are either musically or educationally sound. It is true that certain farfetched theories have been trumped up to justify them. By such methods, it has been claimed, children will learn concentration, application, docility, quickness of response, and the power to reason and analyze. One finds it interesting to notice that no one seems to have said that procedures of this kind would lead children to learn music. Why, then, have they been so widely adopted? The reason is not theoretical but practical. They fitted the conventional patterns of school keeping. One could feel that one was doing the right sort of job, if one made music as much as possible like any other school subject. This seemed the practical and safe line to follow, and certainly it called for a minimum of constructive imagination and caused a minimum of trouble all around. Well, it is no longer safe, and will become less and less so year by year. If we cling to it, we shall find first supervisory officers and then the public asking why music lags behind the pro-

ession. More and more we shall be expected to work in terms of free, though not unguided, social situations for the enjoyment and performance of music, in terms of stimulating creative undertakings, in terms of richer and more vital content. The tendency toward informality in education strongly emphasizes everything that is most constructive in our movement, and everything that is most forward-looking in our present practices and viewpoints.

(b) The second major change, which also is already establishing itself in American educational practice, is a transformation in our conception of standards and in our ways of enforcing and assessing them. Here, too, is something we should warmly welcome as directly consistent with our own best interests and desires. The prevailing mechanism of standards in the past has been the grading system. This has implied, above all, uniformity. One cannot grade properly without a uniform, one-dimensional criterion. Otherwise there is no meaning in a statement of just how much better one pupil has done than another. And so the whole machinery has been set up on the basis of giving the same opportunity to all the pupils in a class to show just how well they can do with reference to one another. But music essentially and inevitably resists any such strait-jacketing. How can one compare in a straight-line sequence the concert master of an orchestra with the tympanist? One child sings beautifully, but another, who manages his voice much less well, achieves a creative attempt of real charm and sincerity. How express the situation in percentile terms? It cannot be done. Music is essentially diversified, not uniform, and the better and more genuine musical experiences and activities become, the more they resist uniformity. And so with us the grading system has always been a travesty.

The strong tendency is to abandon grading in the conventional sense and to substitute a comprehensive statement of the facts of the pupil's personal growth, and of his reactions of all kinds to the situations he meets. In terms of standards so understood, music education can be conducted naturally enough. What does the pupil do with music? What does music do with and for the pupil? Such information is the true and valid basis of standard setting, and it is altogether more meaningful for all concerned than some trumped-up percentage or ambiguous letter of the alphabet.

One sometimes hears it said that the school which sets standards in terms of personal interests, personal activities, and personal development is creating a privileged environment, different from that of ordinary life. In the work-a-day world, so it is alleged, people are judged only on what they produce, just as they are judged in school on the grading system now fading out of approved practice. The idea is preposterous. Does an up-to-date personnel department ignore the intentions, the personal problems and successes, the developmental tendencies of individual employees? Does it consider immediate results and absolutely nothing else? Of course not. Neither does a court of law; neither do your friends; neither does your wife! Human beings do not normally treat each other on any such hard-boiled, inhuman basis. Just go around giving people you deal with percentile grades based on immediate achievement as defined by yourself, without considering

their endeavors, their characters, their difficulties, or any offsetting achievement of any kind, and see how long you will last. Every decent impulse of human society is to treat its members as struggling, failing, achieving human creatures, with an immense and complex spread of excellences and defects, and not as mere result-getting automata. This most assuredly is how we ought to treat children in school. And above all it is how we in music education ought to treat them.

(c) Yet another major practical trend in our educational practice is toward richer and more active reciprocal relationships with the local community. American education is set up on what is by implication a community basis, even though the average school district is not an effective functional human or social grouping. More and more this community aspect of our enterprise is coming to the fore. As we are coming to see it, the school should be a radiating center of community influence and community betterment. The local social group should be a better place in which to live, throughout the entire texture of its affairs, because of the activities of its school. This implies no dualism, no distinction between educational and social responsibilities, for the young child is best and most effectively educated by an institution which helps him as early as possible to appreciate the meanings, responsibilities, and opportunities of junior citizenship.

Here is yet another direction in which our music programs ought to move, if they are to meet the future. Music is not something which ought to be kept within the school classroom, or even within the school building. The school, in bringing music to the children of the community, at the same time should be helping those children to bring music to the community. This means concerts, pageants, festivals, music for special occasions. But it means a great deal more. Is school music getting into the home? Are songs and pieces learned in school sung in the home? Are compositions heard in the school listened to and enjoyed in the home? Does school music affect the music in the local churches? Are informal uses of music growing out of the school program? If not, something is wrong — wrong with the materials, wrong with the practices, wrong with the whole educational slant and direction. A program of music education which, as the years pass, is not learning more and more effectively to function in, for, and with the local community is a program which is retrogressing. The workers in it are cutting the ground from under their own feet. Most assuredly they are not in the way toward inheriting the expanding future which surely should be theirs.

(d) A fourth major trend which is likely to increase in momentum is that toward all-school autonomous planning within the school. We have passed through a primitive stage when all policies, procedures, and curricular decisions were determined by the administrative officers alone. We have passed almost through a semiprimitive stage in which isolated specialized groups of teachers were invited to prepare courses of study, an enterprise whose prospects of success were greatly compromised because it was set up on too narrow a basis. Today many schools, freed from any predetermined outside pattern imposed upon them, are discovering how to plan the whole range of their cor-

porate life and activities by the coöperative working of their entire staffs.

To us in music this comes as a challenge and an opportunity. It is not merely that we must be alert to stand up for our rights and special interests. We have something to give our colleagues and the institutions which we serve as a whole. We have something to say about how human education as a whole should be conducted; and in finding out how to say it best and most convincingly we shall come to see the possibilities of our own work with deeper insight and greater completeness. The ideal musician is a good educator, just as any educator who ignores the power and significance of music has not only a blind spot but a whole blind side, if not two of them. So, if we wish to inherit the future, we must resist the temptation toward a narrow specialism, and we must be ready to learn better and better how to play our part in the drama of a more exacting type of educational coöperation and planning which the coming years will demand of us.

#### Fourth Proposition

*American education, throughout its entire scope, must envisage a central and intelligible goal, a determining focus of purpose—the formation of the democratic character and the promotion of the democratic ideal of human society and human life.*

Many a child, many an adolescent, many a young adult who goes to school in democratic America could give no very common-sense, direct, or tangible answer as to why he is there, and what it is for which the institution stands. No child who goes to school in either Soviet Russia or Nazi Germany can long remain in the least doubt. There is no need for dubious and fine-spun theories about the training of the mind, or for excuses on behalf of this subject or that as of possible practical value. The meaning and purpose of education are unmistakable. One need not be a professional educator to discern them. They are so manifest that he who runs cannot fail to read. A certain type of character, a certain way of life, a certain ideal of loyalty is set up. It is not merely preached on a few occasions, but woven into the texture of education down to its smallest details. The schools choose their content and organize their procedures to realize and produce it. They tolerate no countervailing influences. There is no ambiguity at all. The ideal is treated as the primary concern, of most commanding importance. The schools envisage a driving and definite purpose, and hew to the line with wholehearted realism. They know what they want, and they set out to get it.

Now I submit to you that we in America should do the same. We should define our goal. We should say what we want, and set out to get it. As a matter of fact we are well aware of what our purpose must be, but it has not been brought convincingly into relationship with our educational procedures. Going to school in America should mean acquiring the qualities of mind and heart, the intellectual, moral, emotional, and social dispositions which fit men and women for the uses of freedom. This controlling purpose should be so obvious that anyone can recognize it. It should be woven so realistically into the texture of our procedures, should be so manifestly the activating force of the enterprise,

that even the youngest child cannot miss it. He should be aware that when he goes to school he is not going there to be subjected to what seems to him a pointless routine devised by adults for what ends he cannot tell. He should know, his parents should know, the public should know, his teachers should know, that when he goes to school he goes there to learn how to be a free human being.

There is nothing Utopian about this proposal. It is in line with the whole meaning of our lives in these tremendous days. And it can be done. Other systems of education in other lands and other ages have centered upon an ideal goal such as this, have built their work around it, and have exercised enormous creative influence. Ours can too. The human problem of American education is fabulously complex, and uniformity is utterly impossible. We must deal with the tough adolescents of New York's East Side, with the decorous children of Middletown, with Negro young people in the rural South, with the privileged youngsters of Chicago's North Shore, with youth who cannot find a job, with the offspring of professional classes headed for college, and with many, many more various types and groups. To ask what core of subject matter all these infinite varieties of human creatures should study in common is a hopeless question. They must be educated in relationship to the lives they live and the opportunities and limitations they face. So far there is sheer diversity. But still there should and can be one great uniformity. When all these endlessly varied human beings go to school, they should enter into experiences and be brought within the range of compelling, consistent, deliberately planned influences which bring home to them with convincing force and in the most realistic form the great ideal for which our nation stands—the democratic ideal itself. This should penetrate all the education they receive, and ramify throughout every subject taught and every procedure followed in the institutions they attend.

Once more I submit to you that in a democratically oriented and aimed education music can have a major part to play. Partly this is because of the extraordinary universality of its appeal and the diverse uses to which it can be put. Music is one of those elements of human culture which really can reach and powerfully affect almost everybody, from the potential gangster to the potential saint, from the ill-nourished child of the Southern cotton picker to the wealthy scion of Oak Park, Illinois. It has a prodigious natural penetrating power. But also music is particularly adaptable to the uses of a democratic education because it can provide experiences so rich and convincing of what free and orderly association and dealing with one's fellows really means.

Here you can see what teaching music in terms of the democratic ideal really means. It does not merely mean a hospitable repertoire—one which includes the works of Mendelssohn, Wagner, Verdi, and Shostakovich. It means making the whole teaching and learning of the art rich with the human values of freedom. It means abandoning the Fascist-like routines of the professional symphony orchestra in our high-school instrumental programs and substituting something more worthy of a democratic education. It means making the

group performance of music an experience of true cooperative endeavor, to which everyone makes his own individual contribution in a spirit of ordered freedom. It means making our music periods and our music classes experiences in which each individual finds opportunities for his own initiative and encouragement to display it, and yet uses it for the benefit of all. It means providing chances for special skill and talent to exhibit themselves, not for display, but for the pleasure of others and for the encouragement of such skill and talent. It means leading our children and young people to wish to share the pleasure they find in the art, and the skill in it which they develop, just as widely as possible both in and out of the school. It means, in summary, that the music program should stand, above everything else, for a free, happy, humane association of people, young and old, who rejoice in one another's successes, who bear with and seek to relieve one an-

other's weaknesses, and whose experience in working together with the art is transposed into an association for which the only adequate name is friendship.

The music program in your school can be a potent instrumentality on behalf of the democratic ideal. It can become so on condition that it is permeated in every fibre with the spirit of freedom, the spirit of achievement with and for others, the spirit of brotherhood. Then the young people entrusted to your care will not be learning music only. They will be learning at the same time how to live as free people should in a free world. The work you carry on will be saturated and activated by the commanding ideal for whose triumph we are now at war. Never fear but that artistic outcomes will be added unto you likewise. Here is the inspiring potential of the enterprise this Conference represents. If we fulfill it, we shall most surely and fully possess our inheritance in the future years.

## Off the Highway

CLARA ETHEL ELLEDGE

THE LITTLE COMMUNITY of Grantville, out in Kansas, just off of U. S. Highway 24, has seen the vitalization of the words of Oliver Wendell Holmes, "Now and then the mind is stretched by a new idea and never again resumes its former proportions." The new idea in Grantville began the day Mrs. Marian Keefover discussed music with one of the teachers of the two-room rural grade school which serves the educational needs of the little unincorporated village.

Mrs. Keefover is an accomplished musician, reared and trained in a metropolitan area offering the best opportunities in music. She came to Grantville as a bride, to the home which she still occupies. She feels that the more one has to share with others, the greater is his responsibility and opportunity in the sharing.

The schoolteacher with whom she discussed music was awake to the opportunity. Mrs. Keefover was invited to visit the little schoolhouse in the interest of music. As a result, she began, twenty years ago, to go regularly twice a week to help the children of Grantville share in her love for and her experience in music. There was to be a negligible fee from the school board, but no material equipment, and, at that time, no teacher's certificate, for this was a work of love unhampered by professional hurdles. Twice each week Mrs. Keefover walked to the schoolhouse, through rain or sunshine, mud or snow, until music became a part of the daily schedule.

There were several grades in each room, and while the regular teacher busied one group on one side of the room, the music went on on the other. Songs, rhythm work, key signatures, original tunes, syllable reading, listening, integration of music with the daily lessons in geography, history, and reading, were crowded with efficiency and joy into those morning music periods which were eagerly awaited by the children.

The first material equipment was a cabinet organ presented by the school board. This was gratefully received

and used to its utmost. From those days of bringing instrumental music to the children by cabinet organ in the multipurpose schoolroom, it is a far cry to the completely equipped music room which is a part of the schoolhouse today.

It is interesting and amusing to hear Mrs. Keefover tell of this evolution and of the factors which brought it about. The musical programs, of which there were many from the start, were given in the village church for several years. The church platform had to be extended to accommodate the stage performances. An opportunity came to buy a real second-hand stage curtain to replace the improvised home-made one. The purchase was made, but because the curtain was gaudy with garish advertising it was declared unfit for use in the church. So into the basement under the schoolhouse went the stage curtain, to await a more secular setting.

The death of the good citizen who had always fitted the planks together for the extension of the church platform instigated the final step in the housing problem of the school music "department": no one else in the neighborhood knew how to fit the planks together, and something had to be done.

Mrs. Keefover scanned the basement storeroom under the schoolhouse. She sized up the cobwebby corners, the exposed heat pipes, the dusty, dark, open spaces. Yes, the offset from the main room was of the proper proportion and location for a stage, if a raised floor could be installed. Then came the flooring, the electric lights, the whitewash, the curtained windows, the real stage—and out of storage came the curtain, to be retouched and installed in appropriate setting. A thousand and one little touches, which one with a vision and with love in her heart could give, resulted in a music-class room for the Grantville school that is probably unsurpassed by any other, in a school of its class, in America. Now the children come each day to the music room for their

scheduled lessons in listening to, creating, performing and otherwise experiencing music in harmonious surroundings.

"You want me to tell of my equipment," said Mrs. Keefover, as she glanced out of her living-room window across snow-covered fields toward the little schoolhouse. Her face lighted up with happiness and pride.

"Well, in my music room I have a piano which I have tuned regularly! That is something that I think is worth mentioning, as so many schools have such neglected pianos." (And after all, why are not the ears of little Kansas farm children as worthy of the best as those who listen to the Saturday children's concerts in Carnegie Hall!)

"I have a Philco radio and a Victrola. We use both often—the radio for the Damrosch music-appreciation programs and other good music programs; in fact, the radio is used not only by my music classes, but by the other classes, too. We have the lovely organ which the school board gave us years ago. I have used it with the piano in playing piano and harmonium duos—the combination is lovely, as you know. I have six or seven volumes of the Peters Edition of the classics arranged for those two instruments. I have slate blackboards, a bulletin board, and space along the top of the board to thumbtack pictures."

Let us note that in this last touch alone is a broadening and elevating influence, for the pictures comprise reproductions of the world's great art and some good originals, including works by her own artist husband—nothing is too precious to be loaned to the music room.

"We have a very nice music and record library," Mrs. Keefover continued. "The children have their music readers, and we have supplementary music books from the best publishing houses. Of course, we have rhythm-band equipment, and I am now launching a group to play tonettes. I don't know how far I shall get with this venture. I had a harmonica band for several seasons some time ago, but I didn't like it, because harmonicas are inclined to be out of tune and discordant—but I combined them with the rhythm band and chorus, and it was nice for a change and novelty."

Mrs. Keefover has made participation and expression in music the right of every child in the district. The natural, God-given instrument, the human voice, has been her constant ally, and whatever humble instruments are within the financial reach of the pupils are dignified by respectful treatment and good music literature. Her own excellent musicianship has made it possible for her to adapt, arrange, and even compose, if necessary, so that nothing cheap or insincere need enter into the repertoire, however humble the medium.

Then there are the programs. They have never been given under the pressure of raising money, or rivaling an opponent, or satisfying an exacting and ambitious executive. It is true that money has been made through the wholehearted support of the community, but the programs have always been the happy and rewarding culmination of hard work, and the investment has always resulted in the mutual reward of school and community; profits have been turned back into school equipment for the community to enjoy.

"As to our programs—we have given so many," said Mrs. Keefover. "We always try to keep the touch of

the professional in costumes, make-up, scenery, and in the choice and execution of our material. I insist on no prompting, and everything is perfectly learned and given in a dignified way—no giggling, no wiggling. Then I like to have the children look as lovely as possible. Last Christmas I made a big 'Christmas tree' out of about thirty-five primary children standing on platforms of graduated heights. All wore red and green capes and tinsel caps, with only their faces showing. We used all sorts of Christmas-tree trimmings—popcorn strings, tinsel, colored balls, and sparkling snow. The top child, a tiny little girl, was a star. Each child had a flashlight concealed, which he flashed on and off during the number. These children, speaking one by one and from here and there around the 'tree,' said the verses from the Bible that tell the Christmas story, and after each one or two the carol suitable to that part of the story was sung by the whole 'tree.' There were no delays, no waits, it ran smoothly and rapidly and, I think, was one of the loveliest things we have ever done.

"We have put on many operettas—Indian, Dutch, and others. They have been popular because they were always snappy and well-learned, and because everybody cooperated. It has all required much practice and hard work on the part of all participants.

"It could never have been done without the fine help of the school board," Mrs. Keefover concluded, in summing up her years of work in the Grantville school. "They have been wonderful about getting anything and everything I have asked for."

This, of course, has worked both ways. Mrs. Keefover has a fine sense of values and an understanding of the resources of the neighborhood which has been her home for so many years. She does not ask for anything which she knows is impossible or impractical. The school-board members have realized that an opportunity like this is out of the ordinary: to their little school has come a music teacher, an accomplished pianist qualified to teach in a conservatory, a progressive-minded teacher identified with state and national organizations and constantly seeking mental refreshment in her field, a woman who has closely woven into her life plan the bringing of music and other cultural enjoyments to others. As a result, there has been an output of splendid school musicians, far above the average for a community the size of Grantville. A fair proportion of these have gone out into broader fields of music, as students, teachers, and performers.

September 1942 found Mrs. Keefover on an extended summer vacation in the East, and the school children of Grantville this year know for the first time what it means to be deprived of her pleasant visits. But whether she resumes her task or not, she has truly reached the goal which she so simply and sincerely expressed when she said, "I want, first of all, to teach my classes to love music, and to give them such happy experiences in their school lives that in after years they will look back with pleasure and delight on their grade-school days."

Such are the rewards of those who have something wise and beautiful to impart, and who are prompted by an urge from within to impart it. To them, well-oiled hinges will always let the doors swing miraculously open to broader and lovelier vistas.

# Music in the Victory Corps

THE High-School Victory Corps is essentially an overall and inclusive pattern of organization within which the administrator may coördinate and maintain a balanced curricular and activity program during this period of emergency.

While emphasis in secondary schools necessarily is placed upon the technical aspects of preservice training, it must be kept in mind that the total war effort includes winning the peace as well as winning the war. The two objectives are inextricably related. Therefore, even though the war is waged primarily by mechanized power and technical means, eventual victory and the peace depend upon the will, the spirit, and the purpose of our people—in reality the front behind both the battle front and the home front.

Education, of which music education is a part, has a vital service to perform in strengthening this front, for will, spirit, purpose, and other aspects of moral force are outgrowths of educating people, young and old, for the *kind of life* that we wish to keep in time of war as well as in time of peace.

The Victory Corps, therefore, provides the framework in which the emergency measures of wartime are fitted into a continuous curriculum based upon the socio-cultural values fundamental to the democratic way of life. This implies the maintenance of the *integrity* of a sound educational program for democratic living. Music is an integral factor in this program and as such makes major contributions to both its emergency and its basic-curriculum features. These contributions are broadly classified in three phases or sections:

I. Music in the basic educational program of the Victory Corps.

II. Music in the preinduction program of the Victory Corps.

III. Music as a service activity of the Victory Corps.

Through participation in one or more of the three phases or sections of the music program, students may qualify for *general membership in the High-School Victory Corps*.

## I.

### Music in the Basic Educational Program of the Victory Corps

#### A. THE GENERAL MUSIC PROGRAM

*The General Music Program should include every student in the school, through:*

(1) Universal singing of songs that express and contribute to the spirit which actuates the entire program and that have appeal alike to children and adults.

#### SUGGESTED SONGS

(a) *Songs that are physically stimulating and which arouse, therefore, a strong emotional response.* Anchors Aweigh; The Army Air Corps; The Battle Hymn of the Republic; The Caissons Go Rolling Along; The Marines' Hymn; Over There; Stout-hearted Men; There's Something about a Soldier; When Johnny Comes Marching Home.

(b) *Songs with the sense of fun and vigorous, salty humor characteristic of a young and vigorous people.* Billy Boy; Camp-town Races; Cindy; Glendy Burke; Jingle Bells; Oh! Susanna; Old Dan Tucker; She'll Be Comin' 'round the Mountain; Turkey in the Straw; Yankee Doodle; Yankee Doodle Dandy.

(c) *Simple, heartwarming songs of love and longing—emotions which are shared by young and old, high and low, regardless of race, color, or creed.* Carry Me Back to Old Virginny; Deep River; Home on the Range; The Home Road; Home Sweet Home; Keep the Home Fires Burning; Long, Long Trail; My Old Kentucky Home; Old Folks at Home.

(d) *Songs of loyalty to our country, tributes testifying to our confidence and devotion.* America (Carey); America (Bloch); America, the Beautiful; American Hymn (Speed Our Republic); America, My Own (Cain); Columbia, the Gem of the Ocean; God Bless America; Hail Columbia.

(e) *Songs asserting courage upheld by the strength of united purpose.* God of Our Fathers; Hall, Land of Freedom (Turner); Land of Our Birth (Lowell Mason—Kipling); Onward, Christian Soldiers; Song of Freedom; The Star-Spangled Banner; This Is My Country.

(f) *Songs attesting man's persistent faith in the ideals of human worth and the right to freedom.* Chester (Early American, by Billings); Faith of Our Fathers; Go Down, Moses (Negro spiritual); Netherlands Hymn; On, Thou Soul (Slavic); Song of Hope (Hebrew).

(g) *Songs expressing the serenity and peace that come from confident faith in things of the spirit.* Brother James' Air (The Lord Is My Shepherd); Faith of Our Fathers; The Lord's Prayer (Malette); A Mighty Fortress; Now Thank We All Our God; Now the Day Is Over; O God, beneath Thy Guiding Hand; O God, Our Help in Ages Past.

(h) *Songs that convey the stability and sense of belonging that derive from the sheltering, protective quality of family affections.* All through the Night; At the Gates of Heaven; Golden Slumbers; Lullaby (Brahms); Sleep and Rest (Mozart); Sweet and Low.

(i) *Songs that promote friendliness among a group of people through their sharing the delight of singing beautiful melodies together.* A Cuba (Cuban); Beautiful Dreamer (U. S.); Carmelina (Mexican); Drink to Me Only with Thine Eyes (English); La Golondrina (Mexican); I Dream of Jeanie (U. S.); Londonderry Air (Irish); La paloma azul or Cielito Lindo (Mexican); Rose of Tralee (Irish); Santa Lucia (Italian); Scarlet Sarafan (Russian).

(j) *Popular songs, i.e., songs of the people because of common acceptance.* Bicycle Built for Two; East Side, West Side; Irish Eyes Are Smiling; I Want A Girl; Let Me Call You Sweetheart; and appropriate current favorites.

[Attention is called to the fact that the songs named are not presented as an exclusive list. Rather, they are typical—and well-known—samples of the many songs which fit into the respective categories. Music teachers may well study this list with first consideration for the ten category headings. The thoughtful teacher will be able to add to the list under each heading by choosing and allocating songs with which his students are familiar, or songs indigenous to the area in which the community is located.]

(2) Use of organized vocal and instrumental groups to provide leadership for all-inclusive participation of the student body.

(3) Coöperation with the other departments of the school through active participation in such programs as they inaugurate, whether or not music is involved. Such correlation involves, for instance, war songs, folk songs, ballads depicting dramatic incidents and heroic figures introduced into English and history classes and into social studies, as well as appropriate poems set to music by literature classes. Examples: Barrack Room Ballads; Gunga Din (India); Fuzzy-Wuzzy (Egypt); and Stenka Razin (Russia).

(4) Planned use of music of the United States, instrumental and vocal, traditional and contemporary, folk and art.

(5) Planned use of the music of the United Nations in both formal and informal programs and in coöperation with other departments of the school.

THIS is the draft of a chapter prepared in co-operation with the U. S. Office of Education for publication in a bulletin on "Communication Arts in the Victory Corps." Other chapters will present suggestions for teachers in the following fields: art, drama, English, graphic arts, journalism, radio, speech, and visual education. Announcement of the bulletin, when officially approved, will appear in **EDUCATION FOR VICTORY**, official biweekly journal of the Office of Education, when it becomes available from the Superintendent of Documents.

(6) Special attention to the use of Latin-American music in connection with inter-American relations.

(7) Coöperation with government and service agencies through interpretation of the programs of the various agencies as they concern the schools and the role of schools in carrying out such programs in the communities.

## B. THE SPECIAL MUSIC PROGRAM

The Special Music Program includes students who are especially interested in music as a vocation or an avocation.

Choirs, bands, orchestras, ensembles, and similar selective group activities should continue their function as an extension of the general music program. It is obvious, of course, that certain limitations may affect some of the schedules of the performing groups due to existing conditions within the schools and the communities. However, there are innumerable opportunities for participation in school and community activities by bands, orchestras, choruses, ensembles, etc., such as:

(1) Bon voyage concerts at departure of men for training camps.

(2) Welcome concerts for returning groups of soldiers on leave.

(3) Participation in community war-effort activities such as Red Cross meetings, bond-sales campaigns, air-raid drills, and induction programs.

(4) School assembly programs honoring the men in the armed services and giving individual mention to graduates of the school concerned.

(5) Flag ceremonies at gatherings of the student body, instigated or coöperated in by the music groups.

(6) The presentation of "To the Colors" at a definite time each morning, bringing all students to attention as the flag is raised, and the playing of "Retreat" at the lowering of the flag each evening.

(7) The organization of special ensembles—"mobile music units"—by members of the vocal and instrumental groups, not excluding "barbershop quartets" or other popular types of singing and playing groups.

(8) Outdoor concerts on the school grounds by the band, orchestra, or chorus, or by a combination of two or all three of these organizations.

(9) Patriotic pageants utilizing chorus and orchestra, chorus and band, or all three, and, in addition, drama, dance, and speech groups, where such exist, and members of the general student body.

(10) Special projects in the care, salvage, and repair of instruments. This is basic in the maintenance of our instrumental music program.

## WARTIME CHALLENGES TO PERFORMING GROUPS AND CLASSES

Choirs should serve a broader function than that of merely giving recital and concert programs. They can be invaluable as teachers, leaders, and therefore promoters of a community-wide singing movement. This redirection of purpose requires certain changes in procedures and in the use of materials. It is not necessary to forego learning some of the world's great music or to eliminate concerts and recitals, but there must not be exclusive emphasis on public performance as such. Indeed, this matter of utilizing the especially gifted students ordinarily found in choral groups to extend and amplify the service and influence of the teacher, involves a principle which music teachers cannot afford to neglect in peacetime or wartime.

Orchestras and bands need to examine their functions and practices in the light of enlarging their service, that is, of leading, teaching, and promoting school-wide sing-

ing. Performing groups, instrumental and vocal, should adopt the policy of including audience participation (singing) as a part of every performance.

*Theory and composition courses* have an unprecedented opportunity to shake off the bonds of formalism and do vital service in encouraging students to write music true to the life of the times: a Victory Corps song; topical songs, serious or satirical, absurd or sublime; songs of patriotic or commemorative nature, etc. Many students other than those enrolled in composition classes can be provided with needed emotional release and a challenging medium of expression through writing words for songs and, in many cases, with a little encouragement, both words and melody. Harmonization of melodies thus written offers another challenge to students who, without the incentive of the war, the emotional urge to do something about it, the demand for self-expression—call it what you will—would perhaps never know the fascination afforded in the field of creative music.

*Music history and appreciation courses* can hardly disregard the fact that high-school boys and girls, along with everyone else, are living through a period that will doubtless go down in history as one of the most momentous in recorded time. The natural questions of the times should not be overlooked in class work: "What are we feeling and undergoing? What are our problems—are they similar to those felt and faced by peoples one, five, or ten centuries ago? What can we find in music that will tell us the answer?"

## TYPICAL VICTORY CORPS ACTIVITIES

The following paragraphs briefly describe only a few of the typical "Music in the Victory Corps" programs which are under way in Victory Corps schools throughout the country:

In one state all of the bands, orchestras, and choruses have organized a program by special proclamation of the Governor and under the supervision of the State Department of Education which includes a series of eight Victory Concerts, the admission to the concerts being the purchase of war stamps and bonds. More than \$4,000,000 has been raised in this state at the time these lines are written.

All over the country community sings are being held on more or less regular schedules. One town in a border state has a community song fest every Sunday afternoon in the high-school auditorium, with the members of the high-school alumni choir as "spark plugs," or starters, scattered through the audience. Almost the entire student body is called on for special service in one way or another in these community assemblies. Students set up the stage, arrange chairs, place the flags, and act as ushers. A student presides as master of ceremonies. The town being near the border, many Canadians attend and are given special courtesies as guests. The local newspaper coöperates with feature articles and news stories. Local adult song leaders take part. The radio stations broadcast portions of the programs, including some of the special features which are a part of each program. General singing by the audience is always a major feature, no matter what "star" contributions are included.

Because the local high-school band appears so often at the local theatre in connection with civic events in a city in one of our Southern states, arrangements have been made for the installation of a special collapsible stage to accommodate the band.

The school and home contact is being maintained and encouraged in one of our large cities through a program in both the elementary schools and high schools, whereby the students are undertaking a campaign to teach their parents at home the songs they learn at school.

Another town has organized a Victory Symphony Orchestra which, together with the Community Victory Chorus, is giving joint benefit concerts to provide funds for kits for service men.

State-wide and city-wide school efforts are being made in connection with Victory Corps songs. One state has already selected its Victory Corps song, and copies of the song, arranged for instrumental groups and choruses, are on hand in every high school in the state. Other states have organization plans under way for securing Victory Corps songs—the songs to be composed by the students.

Excellent examples of correlation between the music department and the other departments of the schools have been reported. One city has organized all physical-education classes—including both boys and girls—into military marching platoons. The school band provides music for the marching drills. Recently the entire school marched in a high-school Victory Parade headed by the band.

Another town reports coöperation between the physical-education and music departments of the schools and the Office of Civilian Defense in planning "Neighborhood Music Nights" assembly programs.

A list of "must" songs, including folk songs, patriotic songs, humorous songs, etc., is in all the schools of one of the largest cities in the country, and several schools in this city have already reported 100 per cent participation in community singing, students of these schools even leading group singing in the elementary schools.

Many schools have arrangements whereby the bands are separated into three or four units of thirty or forty members each with regular schedules in connection with the departure of draftees. In one small industrial city in the Middle West the high-school band, in three "service units," is constantly on call, as are the orchestral and choral groups. Send-off concerts at the railroad and bus stations are played at all hours—sometimes as early as 4:00 A.M. On a main east-west rail artery, the city is a division point through which many thousands of troops pass, and every available opportunity is utilized to meet their trains with music.

An Eastern city reports continuous coöperation between drama and speech departments and the music department in presenting the Victory Corps program to the entire school.

Another Midwestern high-school band, by use of the small-unit plan, has been able to participate in some fifty local patriotic events and has played well toward one hundred send-offs for contingents of camp-bound recruits since November 1940. Within one week the band played (1) at the dedication of an Army-Navy E Flag at a local plant, (2) at the presentation of an S Flag awarded to the county for going over the top in the scrap drive, (3) for a U.S.O. community sing, and (4) for two basketball games, where singing was also introduced.

## II.

### Music in the Preinduction Program of the Victory Corps

The high-school music department should add to its curriculum courses directly related to preinduction which will enable students to adapt their music training:

(1) To develop the ability to sing and lead others to sing. The songs should be the type the soldiers like to sing.

(2) To play the informal instruments, especially the pocket variety. This should include instruction on the harmonica, ocarina, and other similar instruments.

*Such courses will be an invaluable contribution to the music program in the armed services.*

Scattered throughout the world, our armed forces naturally are in many places where the regular musical instruments and music materials are not available or practicable, and for this reason singing and the playing of the informal type of instrument, such as the fretted and pocket varieties, are of tremendous assistance—if the men know how to play these instruments, and if they have a good repertory of songs to play and sing.

Music advisors of the Army have stressed the need for training—which is easily provided—that will familiarize the student with the informal instruments—fretted instruments, tonettes, ocarinas, harmonicas, etc. Special stress is placed on the so-called pocket instruments, for obvious reasons. Perhaps it is unnecessary to call attention to the fact that here is a definite responsibility

for the music teacher—not just to acquaint the students with the folk instruments of the types referred to, but to develop understanding attitudes. No deviation from established musical standards is intended—no change in the relative status of the instruments which are especially suitable for recreational purposes (many of which we recognize as "preparatory" instruments for young children). But, if music is to serve its full purpose in this war—or in any period, for that matter—our students must have a common-sense attitude which will make them readily adaptable to situations, to needs, and to opportunities where music is concerned. And we must develop, along with this sound attitude on the part of the individual student, the spirit of self-confidence, of initiative and leadership in the whole music group—elements which are too often submerged in the intensive efforts required by the teacher-conducted bands, orchestras, and choruses of superior performing ability.

With the express understanding that these preinduction activities supplement rather than supplant the regular program of music education, the preinduction program should:

- (1) Teach a sizable repertory of songs which can be sung solo or by groups anywhere.
- (2) Develop starters or helpers who will serve as "spark plugs" in their respective groups.
- (3) Include plans for providing a sufficient number of pocket instruments for teaching purposes.

(4) Teach the boys and girls a repertory of themes from overtures, symphonies, etc.—themes that they can hear inwardly or whistle and sing outwardly.

In brief, students should have a sound basic music foundation that the Army or other war services can build upon quickly and effectively.

## III.

### Music as a Service Activity of the Victory Corps

This involves the high school and its surrounding community. The cultural and recreational aspects of school, home, and community life should be kept as nearly normal as possible. There ought to be more, not less, of music and other forms of community activities which bring people together to share in congenial and friendly undertakings. Therefore, the school-community education program should include both active participation by the school music groups in community affairs and participation by the community in school affairs. Here again the initiative and leadership of the music leader are of paramount importance. Music teachers should:

- (1) Enlist for service in the local Defense Council.
- (2) Coöperate in the development of community-wide singing programs, for instance by providing, through the local Defense Council, trained song leaders to assist block captains in developing and carrying on a program of community singing in every block (senior members of choruses, bands, and orchestras can be coached for such assignments).
- (3) Participate in patriotic ceremonies and rituals, and in induction programs.
- (4) Assist leaders of local organizations and groups—religious, civic, industrial, and the like—in developing and carrying on their special programs in behalf of the war effort.
- (5) Request pupils to tell their parents about the special programs carried on by the various government agencies over the radio and otherwise, so that the entire family may share a common interest in the school, community, and nation-wide war effort.

(6) Encourage members of bands, orchestras, and choruses in the development of home ensembles in which parents and students may participate, using, among other things, the list of suggested songs on page 13.

(7) Coöperate with radio stations in planning and carrying on "friendly radio sings." Have a studio workshop group, including singers and good song leaders. Use some of the songs from the cumulative list referred to directly above. Have pupils interest their families and friends in forming home groups to participate in the sings.

(8) Provide trained small-ensemble groups—"mobile units" of the band, orchestra, and chorus—to participate in all types of community programs, including church services, Sunday-school meetings, etc.

(9) Provide cornetists and trumpeters to play the conventional bugle calls when needed for community events.

(10) Provide members of the marching band to instruct civilian defense units and members of the home guard in the fundamentals of formal drill.

(11) Take responsibility for leadership, or for providing leadership where none exists, and coöperate wherever possible with other leaders by becoming a participant in their programs or activities.

The alert music teacher will find, in coöperation with his administrator and fellow teachers, many variations and additions to the foregoing suggestions. It is clear, however, that the general music program, the special groups, and the service activities of the special groups have important contributions to make in the Victory Corps program, and that they are of assistance in developing the will, the spirit, and the purpose of our students in understanding the important contributions which they, the students, are called upon to make, whether in the armed forces or on the home front.

## Selected List of Publications

1. *Handbook on Education and the War*. A comprehensive handbook based on the proceedings of the National Institute on Education and the War, held in Washington, August 25-31, 1942, under the sponsorship of the U. S. Office of Education Wartime Commission. Includes "A Wartime Program for Art, Music, and Radio in the Schools and in School Service to the Community," among the reports of the symposiums held on twenty-six acute wartime educational issues. Published by the U. S. Office of Education, Washington, D. C., 1943. 344 pp. 55c. Order from Superintendent of Documents, Washington, D. C.
2. *The Music Educators and Music Students of the United States in the Schools at War Program*. Published for the Music Educators National Conference and its affiliated organizations by the Education Section, War Savings Staff, U. S. Treasury Department, September 1942. Obtainable from the Music Educators National Conference, 64 E. Jackson Blvd., Chicago, Ill. 6 pp. Mimeographed. Free.
3. *Wartime Handbook for Education*. A booklet designed to answer the question "What are teachers asking, or what ought they to be asking, about their local war effort?" Published by the National Education Association, 1201 Sixteenth St., N.W., Washington, D. C., January 1943. 63 pp. 15c.
4. *A Handbook of War Savings School Assembly Programs*. A booklet telling how to promote school war savings programs through plays, pageants, rallies, concerts, radio programs, etc., with suggestions for writing original scripts and lists of published program material, government and nongovernment, and the scripts of five tested war savings plays. Obtainable from the State War Savings Administrator of each state. 78 pp. Free. Only one copy to a school.
5. *The Wartime Program in Action*. Reports of and supplements to announcements broadcast on the "Music for Victory" section of the C.B.S. School of the Air of the Americas programs "Music on a Holiday—Music for Victory," given in coöperation with the Music Educators National Conference. In the November-December 1942, January, February-March, April, and May-June 1943 issues of the *Music Educators Journal*, official magazine of the Music Educators National Conference (see No. 2). 25c ea.
6. *A Preinduction Program in Music*, by Capt. Harold Bachman, Music Advisor of the Sixth Service Command. Article in the April 15, 1943, issue of *Education for Victory*, official biweekly magazine of the U. S. Office of Education, Washington, D. C. 5c.
7. *The Little Rock Plan*, by L. Bruce Jones. Article describing the Headquarters Staff Service Division developed in the Little Rock, Ark., High-School Victory Corps. Article in the January 1943 issue of the *Music Educators Journal* (see No. 5). 25c.
8. *The War-Service School Musician Plan*. Informational item describing the system of special awards developed in the Elkhart, Ind., High-School Victory Corps, in the February-March 1943 issue of the *Music Educators Journal* (see No. 5). 25c.
9. *Music in the National Effort*. A pamphlet containing suggestions regarding music in the community, the school, and industry, as well as lists of patriotic and other characteristic music of the United States, instrumental and vocal, and operettas and pageants. Published by the Radio Branch, Bureau of Public Relations, War Department, in coöperation with the Music Educators National Conference, March 1942. 8 pp. Free. Obtainable from the M.E.N.C. (see No. 2).
10. *The Education of Free Men in American Democracy*. A book prepared for the Educational Policies Commission by George S. Counts. Published by the Educational Policies Commission, 1201 Sixteenth St., N.W., Washington, D. C., 1941. 115 pp. 50c.
11. *Free Men—The Drama of Democracy*. A musicodramatic script adapted by the Music Educators National Conference from the above book for school presentation. Published by the Educational Policies Commission (see No. 10), March 1942. 23 pp. Sample copy free; in quantities for production purposes or classroom use, 10c ea. Also available, from the M.E.N.C. (see No. 2), is a production manual by Ernest Hare for use in conjunction with the script. 16 pp. Mimeographed. 10c.
12. *The Code for the National Anthem of the United States*. A leaflet including a reproduction of the A-flat Service Version of The Star-Spangled Banner. Published for the National Anthem Committee by the Music Educators Nat'l Conference (see No. 2), July 1942. Sample copy free; quantity prices on request.
13. *Music of the United Nations*. A partial list of national anthems and hymns, folk songs and dances, characteristic or otherwise representative music. Published by the Music Educators National Conference (see No. 2), June 1942. 18 pp. Mimeographed. 10c.
14. *Latin American Music*. A bulletin listing the music published in connection with the Editorial Project of the Music Division, Pan American Union, as of August 1, 1942; other Latin-American music published in the United States (selected); and pertinent books and other publications. Published by the Music Division, Pan American Union, Washington, D. C., June 1942. 8 pp. Mimeographed. Free.
15. *Selected List of Latin American Books and References in Planning Fiestas*. Published by the Music Division, Pan American Union, Washington, D. C., 1942. 10 pp. Mimeographed. Free.
16. *Bibliography of Latin American Folk Music*, compiled by Gilbert Chase. 141 pp., 4<sup>o</sup>. Washington, D. C.: Library of Congress, Division of Music, 1942. Free.
17. *Catalog of Phonograph Records: Selected Titles from the Archive of American Folk Song*, Issued to January 1943. A list of folk-song recordings from the collection in the Library of Congress recently made available to the public in pressings on shellac and on a sales basis. Published by the Division of Music, Library of Congress, Washington, D. C., February 1943. 18 pp. Free.
18. *1943 Manual of the National School Band, Orchestra, and Vocal Associations*. Contains graded music lists for band, orchestra, chorus (mixed, male, and female), instrumental and vocal small ensembles, instrumental and vocal soloists. Also contains, in addition to general information concerning school music competition-festivals, much other valuable information, including a selected list of Latin-American music and various writings on the subject published in the United States, the Code for the National Anthem of the United States with a facsimile of the Service Version in A-flat, a comprehensive list of music publishers, etc. Published by the National School Band, Orchestra, and Vocal Associations, 64 E. Jackson Blvd., Chicago, Ill. 136 pp. \$1.00.
19. *How to Care for Your Instrument*. A complete treatise on upkeep and repair of all wind and percussion instruments. Illustrated. Published by C. G. Conn Ltd., Elkhart, Ind., August 1942. 36 pp. 10c.
20. *Selmer Band Instrument Repairing Manual*, by Erick D. Brand, Published by H. & A. Selmer Inc., Elkhart, Ind., 1942. 177 pp. \$3.00.
21. *Teacher Aids in Music Education: Music Education Research Council Leaflets*. Leaflets covering various subjects pertaining to music teaching in elementary school and junior and senior high school, and to general problems in music education. Each leaflet includes a bibliography. Published by the Music Educators National Conference (see No. 2). Mimeographed. 10c ea. List of titles on request.

# Say It with Music

INA M. DAVIDS

SHE WORE a new Easter bonnet, and she danced back and forth on the grass plot, singing. It was a gay, contented tune, fitting exactly her mood of the moment. No one had ever heard it before. Neither had she. Yes, a naïve little composer, but quite authentic.

If this is composing, we have heard it being done many times—if we have cared and stopped to listen. We have done it ourselves as we have worked or played. Mothers are particularly good composers of lullabies, and fathers are fairly good at work songs. There is really a vast amount of latent creative musical ability wasted because much of it is never discovered, or, if recognized, is finally lost because of lack of direction or proper guidance. Most grownups would retire immediately into their shells if you were to mention their creative musical gifts, and would resolve inwardly to be more careful where they sang their songs in the future. Or they might tell you that it was silly to think of doing anything about music at their time of life. They would go on making up their tunes, however, after you had left.

With children, though, it is different. They are adventurous. They have the energy and enthusiasm for experiment. They have few inhibitions, and, best of all, they have ideas. With them the stage is all set and ready for the action. It is here that the interested music teacher should enter upon the scene. The time has come to draw the curtain and let the drama of creative expression unfold itself—as it will.

Experience has proved that original musical expression is not something mystical and set aside for a specially endowed few in the sacred inner circle. Teachers have been convinced that opportunities for musical expression may democratically be put within the reach of all. View music as a language and its case is simplified. All children have been taught to express themselves in their mother tongue, although we know that not every child will become a poet or a novelist. Again, although it is not expected that every child will become an artist, he is given paints or modeling clay at an early age. Or he weaves on his loom some colorful design out of his own imagination to beautify the useful article he is making. The modern teacher must view music creation as simply another avenue of expression which should be opened for all children to explore. They will not all become composers, but they will express themselves for their own amusement or satisfaction, and there will be times when we will be amazed at the results.

Fortunately for the musical future of America, many teachers are taking the time to find out how to direct their pupils, and are getting help and encouragement from our school music authorities who have organized workshops and given individuals all possible aid. Children are setting their poems to music. They are composing music for their plays. The teacher may write down what the younger children sing. Older children are learning to write down their own music. Perhaps it is a "community" project, and the whole class takes part in the writing. So, teachers with the vision, the experimental urge, and the persistence necessary have

achieved results which must offer conclusive proof to any who may still remain skeptically minded.

So it happened that there were those in our city who hailed the Victory Corps song idea with delight. What motivation for creative work! Patriotic song writing held sway, and many were the songs handed in to the committee by youthful enthusiasts who hoped that their attempts would contribute something toward building morale and aiding the war effort. As was to be expected in this rather pretentious project, the resulting songs came from junior and senior high schools; particularly from the latter, where organized classes in harmony prevail, although in some schools, special Victory Corps classes were organized in which various phases of the work that music could do in the wartime situation were emphasized. The following account refers to the manner in which the project was handled at Los Angeles High School, although similar procedure may have been followed elsewhere in the city. Those participating were second-, third-, and fourth-term harmony students ranging from fifteen to seventeen years of age, and the work was done as part of the regular harmony course.

We began thinking about the matter during the last weeks of the fall semester. We discussed the Victory Corps movement. We talked of the need for good songs to aid the plan, and the part they might take in making the words "save," "serve," and "conserve" more meaningful. We could have started then to write our music, but the problem of getting suitable lyrics loomed in front of us. We preferred to use original words, which also were to be written by students. A few music students wanted to write their own, but most could not seem to get the poetic inspiration. So, at this point, it seemed logical to enlist the English department in the project, and it graciously and gladly agreed to help.

Although we had been given until March 1 to complete our contributions, it was well that we began when we did, for in February came the new spring semester with its consequent changes and organization of new classes, and the time proved all too short. As the poems were submitted, they were read to the harmony students, who made their own selections. Sometimes the students suggested changes and revisions, but finally we were ready to begin with the music itself. We spent about five weeks in the actual song-composition work.

While waiting for the poems to materialize, we had

ONE of the major current developments of the music education program is that of creative music activity, in connection with which certain projects have been undertaken in co-operation with the Treasury Department and the Office of Education. This article is one of a series being provided for the Journal by the Creative Song-writing Committee, of which Bertha W. Bailey is chairman. In the next issue the committee will supply its second report on examples of creative work submitted recently in connection with the Treasury Department and Office of Education projects.

studied some published songs to discover the attributes of good songs in the light of the purposes for which they were intended. Songs written to be sung in campaigns for stimulating bond buying and for propagating the ideas of saving and serving must have certain characteristics. Those written to stimulate faith and patriotic fervor must have *these* qualities inherently built into their structures. Then, too, the fact that songs of this general type will be sung in public assemblies must guide the composer. They must be easy to learn, which means a practical range, smoothness of progressions, balance of form, some repetition, enough variety to be interesting, a climax, and, above all, proper spirit. Altogether, a difficult assignment.

After the student had decided upon the poem he would use, he made a careful study of it as to its type and its possibilities, and as to the type of music that would best suit it. The words were analyzed for important ideas so that these would be placed in important positions in the musical setting, and the climaxes were decided upon. In the next place, careful consideration was given to the question of the most suitable meter, and then a rhythmic plan was made before putting anything on the staff. Such details as the effect of dotted notes as contrasted with even, or whether to syncopate or not, were considered. When reasonably sure of these essentials, the harmonic scheme was planned. There was much room here for discussion of the emotional nature of harmonic materials; where and why modulations should be made or chord alterations used, the need for variety or change of color being governed by the sense of the words. There was opportunity, too, for the student to discover for himself how to achieve certain necessary effects, even if the means for such effects had not as yet been studied in his regular harmony work. Melodies, also, came in for their share of attention. What melodic line would best suit the words? How should it lead to the climax? Should it be active, with skips, or take a calmer course?

Such planning as described above may appear to be too restricted. But several points have to be considered in this connection. In the first place a method must be used that will take care of all students, the average as well as the very talented. The very talented may not need to follow all these details in order, but may succeed in producing a beautiful ensemble of all these points by some intuitive method of his own. The average student, however, needs something definite to follow, and if he plans carefully, he will be sure of *some* result. If left to his own devices, a student may say, "I worked for two hours last night and didn't get anything down." This can mean only one thing. He sat at the piano without a plan, trying out many ideas, but putting nothing down on paper, and then forgot the good ideas he may have had, when he finally tried to write. It is better to have a plan and to write something down in black and white, even if it is changed subsequently many times. The first idea doesn't have to be embodied in the finished product, and the student feels encouraged because he has something to show for the time he has spent. In the second place, songs of the character of those under discussion are more restricted in type than art songs of freer form and therefore will need, perhaps, more careful planning.

When the students are writing original compositions, every opportunity must be grasped to tie up such work with the problems being studied in the regular harmony work. It is this work in original expression which makes meaningful to the student, many times, what he has been learning "out of the book." Suppose he has to lead from one section of his song to another, changing key in the transition. Perhaps the very principle he has just had in an exercise will now come to his rescue. The words of a certain section may call for a change in musical coloring. The drill he may have been having on secondary chords or on chromatic alterations will now take on added value for him, and he will appreciate his newly learned technique.

The best results will come from students who have been carefully brought up, musically speaking, on a rich background of ear training; recognition and writing of rhythmic and melodic patterns; aural analysis emphasizing cadence and patterns in relation to form; harmonic recognition and analysis; scanning of melodies and quick harmonic planning; simple improvisation at the piano or vocally, using planned rhythmic and harmonic patterns; singing of problems to test tone thinking; and much class participation in part singing of given chord progressions. All this work is essential in developing musical perception. Also, from the beginning of harmonic study there should be much writing of original melodies involving each new problem studied, always planning carefully the rhythmic and harmonic structures. The principle should be firmly established that melody and harmony are inseparable, and any idea that a melody can be written first and harmonized afterward should not be tolerated. At first, in order to develop a sense of the harmonic outline, it is helpful to play, sing, and write melodies built along chord lines only. Figuration by means of bytones may be introduced later as a second step, adding this to chordwise melodies to give character and interest to the melodic line. Early in the harmony course the setting to music of simple couplets, resulting in eight-measure melodies, can be attempted.

All the suggestions as to the procedure in writing the Victory Corps songs can be applied to more simple problems. It is interesting to the students to put several verses of contrasting character on the board, and let each student choose one, keeping his choice a secret, and set it to music. After the settings have been completed, play the various ones and let the class guess which verse the composer has chosen. If the class guesses correctly, the writer feels highly complimented, for he sees then that he has succeeded in making his music truly express the spirit of the words. Sometimes the work of first-term harmony students can be given a place on a program of original compositions, by having a group of so-called "one-minute songs" presented—short settings of meaningful couplets, all bearing, perhaps, on a central theme. Students always feel that their efforts have been worth while if a public hearing of them is possible. If the above type of training has been given, students will approach the larger problem, such as the writing of the Victory Corps songs, with optimism.

The time taken in the actual writing of the Victory Corps songs was, as stated before, approximately five

weeks. Time must be allowed for teacher correction and student revision, and for class discussion and criticism. That the project may be of the greatest educational value, all must follow the progress of the work of individuals and be able upon occasion to offer sound constructive criticism. Careful planning of assignments is necessary. It is practical to give the students perhaps three days to work on their originals at home, then to collect the work and make corrections, while the students in the meantime work in class on regular harmonic problems which have been planned for this period. When the compositions are handed back to the students, the class as a whole may hear the work and offer suggestions and criticism. Then individual help has to be given, which takes a great deal of time. Other work has to be provided—work that can be done in class—so that all may be busy while the instructor is working with some particular individual. Homework from the text may be given for the days when the teacher has the compositions in her charge for correction. It is essential that class organization be kept running smoothly. At times the teacher may feel that things are moving very slowly, but experience has shown that creative work cannot be hurried.

The writing of our Victory Corps songs suggested another idea. Why not continue to express the present-day situation in musical terms? Why not enlarge our subject matter to include the objective world of reality in which we move and have our daily contacts? Why not delve into the subjective world of our own feelings and let music express what our words could not? Deep water, perhaps? Yes, but our children are thinking and feeling deeply today. Beneath a cheerful smile or a nonchalant air is hidden, perhaps, a serious problem. A load too heavy for young shoulders, brought about by changing home conditions, or a loss of that feeling of security so necessary to mental poise, may be clouding the child's horizon. Why not let his musical expression be, perhaps, his outlet and relief? And so the second part of our program was launched.

At first the idea was presented to the same students who had written the songs. But, seeing the interest which the subject immediately generated, and having observed signs of creative ability among the first-term harmony students, we gave them the opportunity, also. It was interesting to note that some of the most promising results came from these beginners. We began with a period of "incubation," during which time minds were considering the idea. We had class discussions as to what prospective titles might be. We had the blackboard lined with these in a few minutes—Conflict, Faith, Justice, Peace, Industry, Recreation, and others. We discussed the means to the end. The students were told that they could write in any manner they chose—even disregarding all rules, if that proved to be necessary to express their ideas. The one requirement was that those ideas *must be expressed*. The music must definitely *say something*. They smiled. Their eyes shone. "May we do *anything* we want?" they asked, incredulously. Yes, anything. After all, we decided, a tonic chord wouldn't represent a bursting bomb very successfully.

And then the fun began. It had seemed that plenty of titles already had been suggested, but when the work began to come in, the most amazing variety of subject

matter was presented. Entirely original ideas began to take shape—ideas which showed deep, clear thinking, and insight into human emotions. One student wrote a whole series of events since the end of World War I. Beginning his composition with a regular perfect cadence significant of the closing of one war, he proceeded with a rather formal folk-like passage to show the return to normal living. The regular rhythm of this passage was interrupted with hints and rumors of another conflict. The melodic figures of the first passage were inverted and slightly changed, indicative of the change coming into the manner of the people's thinking. The war approached America with dissonant, ugly strides and finally crashed in all its fury. Here, no chord combination seeming adequate to express this horror, the student wrote the first and last notes only and played all the other intervening tones with a flat hand. Without realizing it, he had discovered a "tone cluster" and had found a good use for it.

Then we had happy-go-lucky prewar America, represented by a bit of real boogie-woogie, interrupted after a time by the stern reality of the war, the music here turning into a much more sober vein, almost a blues. Another student contrasted the tin soldiers of a child's toybox with the marching of real soldiers, stern and determined. Again, there was pictured a most realistic battle scene with the "March of the Tanks" as its climax—regular in rhythm, but most irregular in harmonization; needless to say, the town was left desolated and dead. Then there was the airplane taking off and the feeling of exultation as the pilot soared through space, this being represented by a joyous waltz episode; there was a downward cascade of dissonance as his released bomb found its target, and then his safe return home on the waltz theme. Neither did the students forget the soldier on the field or in camp, for we had two versions of a soldier's dream of home. One of these began in a vague Debussy-like fashion—the coming of the soldier's dream-filled slumber—then progressed to the dream itself, which proved to be the dream of a dance at home.

One group of compositions dealt with America at work. There was the raw material—crude, dissonant, and ugly—being refined into shape for an airplane body or a shining gun barrel, the harsh music emerging into serene formal beauty to give the desired picture. Another picture was that of a factory with stamping machines, buzz saws, riveters, and busy people; the whistle blew, and the weary ones took time out for lunch—a musical interlude, entirely orthodox, with formal dignity as contrasted with the conflicting dissonances of the factory itself. A "Dance of the Gremlins" proved to be an original and cleverly expressed idea.

Then there were pictures of the conquered peoples. The despair of a "Dirge" was very real. Another "Story of the Conquered People" began with a folk dance that later turned into a funeral march through change in tempo, register, and harmonization, involving, in the process, the distorted theme of a national anthem. We also had the end of the war and the return to normal living. One composition pictured a stunned and disorganized people—represented by vague harmonies and bits of wandering, exotic scales—coming back to normal life—a regular, orthodox theme of energy and de-

termination. Faith was represented by one student with an "Ave Maria"; and peace, by another, with chimes of bells and a melodic episode reminiscent of Liszt. "Justice" was there with measured steps and a feeling of certainty in strong, dignified chord progressions and steady rhythm. The Allied Nations were represented with themes from China, Russia, and England united happily with our own; and Spanish rhythms introduced our good neighbors to the south.

If any justification was needed for the project, it was found in the amazing and continued interest it engendered. The classes could hardly wait to hear what their members had written. There was a discussion as to how the numbers should be presented to the class. Some felt that the students should try to guess the titles. Others thought the pieces should be explained first. It was finally decided that each composer should do as he liked in the matter. Some, therefore, made lengthy explanations, while others played their compositions without comment, and enjoyed immensely the discussions which followed. Students stayed after school to hear works that we didn't have time to play in class, and there was always a crowd around the piano before the bell called the class to order at the beginning of the period.

It was stimulating to see the generosity of the students in awarding praise, and to see the careful thought that went into their constructive criticism. The "Dance of the Gremlins" was not nearly dissonant enough, at first, to suit them. They kept telling the composer to make the chords "worse" and to put the piece into a lower register, for were not the Gremlins naughty and unpleasant sprites? Another student was told that he had too many ideas in one composition — enough, in fact, for several compositions—and that the result was confusing. The bell effects in the "Peace" scene were pronounced "Good!" and the class insisted on having the composer explain how they were achieved. There was also constructive self-criticism: "Let me take mine home again tonight. I think I can make it better," or "I haven't put it all down correctly, but let me see what I can do before you help me with it," or, optimistically, "I think mine's going to be good!" When learning that some of the compositions were going to be used to illustrate a talk about music, one student insisted on staying after school to give a lesson to the performer on how to play his composition.

Sometimes it is hard for the teacher to stand aside and let the class be critic. Ask the class, "What do you think about it?" and, if necessary, have the piece played again and again to bring out certain points. Lead the students to find something good in the work, if possible,

and build from that. Never accept "It's good," or "I don't like it." Such opinions are of no value unless backed up by reasons. Make the students be specific and know why they feel as they do. The composer may be told, "You have heard the criticisms. Think about them and see if you wish to make the changes suggested." In all probability the changes will be made. Sometimes a student will say, "I'm stuck. I don't know what to do next." And the teacher will counter with, "What is your idea? What do you want to say?" One boy said proudly before class, "Mine's all done except the expression marks. I'll wait until I come to class and you can help me put them in." But when he came to class, there were books of piano music available for his examination, and he found out how to put in the signs and directions himself.

Sometimes a student with little experience will be able to play what he wants but will not be able to write it down correctly. The student in this case should be made to analyze his own playing, counting aloud to discover accents, the number and kind of notes on each beat, and listening critically to the way the accompaniment coincides with the melody. This can be made into a most valuable lesson in ear training for the student, if he is made to discover these things for himself.

To some, this excursion into free composition may seem too radical. The procedure was certainly far removed from that followed in writing the Victory Corps songs. However, it must be kept in mind that the objectives were quite different in the two cases. And again, the students amply demonstrated that they knew the value of formal writing and could use it when it suited their purpose. They disregarded conventional means only when they could no longer express themselves through conventional channels—and we do not have to go far afield to find plenty of authority for this procedure among the ranks of the great ones.

So try creative work, formal and informal both. Do not expect the *remarkable* from all. You will probably get *this* only from a few. But all will have tried, and that will be justification enough for the effort. All will have increased their appreciation of great music, because they have tried, in a modest way, to create music themselves. All will listen to music more carefully because they have learned some things to listen for in their analysis of great works. There will be more interest in the harmony class because the need of the technical equipment they acquire there will become more apparent to themselves. And there will be that deeper, inner satisfaction which creative expression and the sense of accomplishment always bring.

## From the Treasury Department

THE following letter, dated April 20 and addressed to President Lilla Belle Pitts, was received by the Conference from Roy D. Welch, consulting expert with the U. S. Treasury Department:

"In the last few days I have been reviewing the several projects undertaken last summer and fall in which the musical life of this country was invited to have a part in helping the Treasury in its task of financing the war. As you will recall, one of the first of these projects to be undertaken enlisted the coöperation of the Music Educators National Conference. Upon your instructions, Mr. Buttelman and Miss Vanett Lawler came to Washington in August 1942 to put themselves and the resources of the Conference at the disposal of the Treasury.

"In the months that have followed, I have watched with deep

interest and satisfaction the many occasions in which you, the executive secretaries, and the Conference have not only carried out the original intentions of the project, but have expanded it far beyond my capacity to plan. I have also from time to time been honored by invitations to speak at regional meetings of the Conference and thus had opportunity to see how carefully the various undertakings of the Conference have been planned and executed.

"I am writing now to tell you that all that you and your associates have done is greatly appreciated here. The War Savings Staff has been aware through reports from its field representatives of the extent and value of the contributions which the Conference has made. I trust that the Treasury may continue to enjoy this coöperation in the future."

# Thoughts on Music Education in Wartime

LILLIAN BALDWIN

LOOKING FORWARD, it would seem fairly obvious that not only the form and content of music education in the postwar period, but its very survival, will be determined by the values of music education in the present crisis. Our philosophies — all the fine words — our methods and materials are being tried "as in a refiner's fire." Whatever we are now doing to make music function as a humanity, a great and indispensable art, will come out as proven, precious gold. All the rest, our little professional foibles and vanities, our academic errors and selfish interests, will be the proven dross—and there probably will be quite a pile of it! If we believe in the continuity, the immortality of music, then postwar music education becomes no visionary scheme but a definite present activity. As with all postwar planning, the future of music education is being shaped today. It will not wait for happier times.

In the midst of all the rationing and revaluing, it is encouraging to find that the reasons for a strong music-education program are still as valid as they were in the easy nineteen-twenties. Added to these peacetime reasons is the urgent need of music as an escape and a compensation for the ugliness and tension of wartime.

Gearing a nation's emotions to a war psychology is of necessity a brutalizing process. We are forced to train our young men to go out and kill other young men, to destroy property and leave desolation in their wake. Civilians too must be toughened. Political leaders, radio, the press and even commercial advertising are united in a deliberate and far-reaching war propaganda. Decent people—you and I—now rejoice to learn that fifteen thousand Japanese men have been killed, that beautiful Milan is in flames, and quaint and lovely Nuremberg is being blown up by block busters. War has brought about a complete reversal of our normal emotions. We older people can take it because, in our longer lives, these war years are only a terrible incident. But what about the children caught up in this net of forced brutality, the youngsters who hear and see and sense the violence and cannot rationalize it?

Many of us remember the men who came home from the last war and how strangely unwilling they were to talk about it. We stay-at-homes had been emotionally shot to pieces and were still shuddering at the thought of all the death and destruction. And here were these men who had actually been through it, calmly taking up everyday affairs as if those horrors had never been. They seemed almost supernormal! But the explanation is simple. Like doctors and nurses trained to substitute intellectual for emotional response to suffering, these men had taken on a professional attitude toward their job of fighting. Necessity and activity had been their salvation; only unspent emotion is dangerous.

Most of us grown people expect to be our sane selves again after this war is over. We shall have been too busy doing—and doing without—things to let the war

take complete possession of our feelings. But the little fellow who has no memories of other times for mental ballast, no safety valve of useful work, whose eager young mind, like a photographic plate, is exposed to impressions of a world gone mad, what emotional defenses has he? Only those which wise parents and teachers can provide for him. One of the best of these defenses is music.

Music has always played a special part in wartime. The military march, the battle hymn, soldier songs, and, in our own time, even the propaganda song, all have their uses. But surely music education can sound the patriotic note without abandoning its hard-won standards of musical taste. Children, now extra proud of America as the land of all the best, readily accept the idea of the best music as their birthright. As a small boy, praised for having walked to a children's concert on a stormy morning, remarked, "Yes, but this is what we're fighting for!"

Now, as never before, children should be singing songs which express normal feelings about the good things that are always with us. Children should be dancing, satisfying restless growing bodies with rhythmic motion. And now, as never before, children should be listening to the great music which lifts the heart and fires the imagination; listening and learning that there is another world not bound by maps and calendars, a world created by the great spirits of all times and nations. There they will find the ever beautiful Italy of St. Francis, of Palestrina and Michael Angelo—an Italy Mussolini never knew. There they will find the fine, true Germany of Albrecht Dürer, Martin Luther, and the gentle Froebel, of Bach, Beethoven, and Brahms; the Germany which was, is, and will be long after the name of Adolf Hitler is merely a hideous blot on a page of history.



This is a time for greatness in music and in all who serve it. If we serve wisely and well, postwar music education will not need to regain lost ground or piece together a broken continuity. It will go forward, confident in the proved claim that music, the acknowledged ornament of peace, is also an emotional and spiritual defense in war, a comfort and inspiration to the individual and a link between nations. And in that postwar period, I like to think of a school music program which would concentrate the best of its thought, teaching, and budget on the first six years, which are the root and branch of the musical experience; a program with a proud ambition to turn out a generation of intelligent musical amateurs, rather than one which tends to narrow at the top in its effort to produce near-professional performers. I should like to see a music program which magnifies the spirit and the joy without which music is only a complicated tonal puzzle; and—most desirable of all—a program which makes *music* the important word—the noun rather than the adjective—proving that we have outgrown even our present title of *music education*!

NOTE: This is the text of a paper written by Miss Baldwin for presentation at the North Central Music Educators Wartime Institute, held in Cincinnati, March 26-29.

# Tacoma's Victory Rally

LOUIS G. WERSEN

"**L**IKE MOST OTHER CITIES," says Mayor Harry P. Cain, "Tacoma has numerous musical interests and organizations which are active in various fields, usually without any particular relation to one another. All of them have been ready to give of their time and talent in the war effort but participation heretofore has been limited to a relatively small proportion of the total musical resources of the community. Requests for talent to appear at military posts and on patriotic programs naturally were received by the larger and better-known groups and by the more prominent individual artists. Other

organizations and persons, less widely known but often as talented and certainly as willing, were overlooked."

Continuing the statement, prepared for this article, Mayor Cain writes in part:

To marshal all musical resources of the city into a unified group through which all demands would be channeled, a central committee was conceived and formed. Letters were sent every civic, church, school, and independent music group in the city, and representatives from virtually all of them attended a meeting and organized the Tacoma War Music Commission as a unit of the Civilian War Council.

The new musical coördinating agency went right to work. Within a week after the initial meeting, its executive committee had formulated plans for a city-wide Victory Rally, and the mass demonstration was staged a few weeks later. A 500-voice Victory Chorus and a 100-piece Victory Orchestra was a representative cross-section of the city's musical interests. Six thousand persons filled the State Armory auditorium to hear the program, and between selections were given a brief exposition of Tacoma's entire civilian war endeavor.

The Victory Rally not only proved to be a worth-while patriotic demonstration in itself, but also afforded a medium for acquainting a large section of the public with the activities of their Civilian War Council. The rally also presented an occasion to give public recognition to the leaders and members of many Civilian Defense and Community War Services units. But more important perhaps was the welding together of the oftentimes diverse musical interests of the city into a working whole, and the successful accomplishment of a common project. All who participated could feel they were making a tangible contribution to the home-front war effort. And all of them have the satisfaction of knowing that further opportunities to give of themselves will be forthcoming through their chosen leaders.

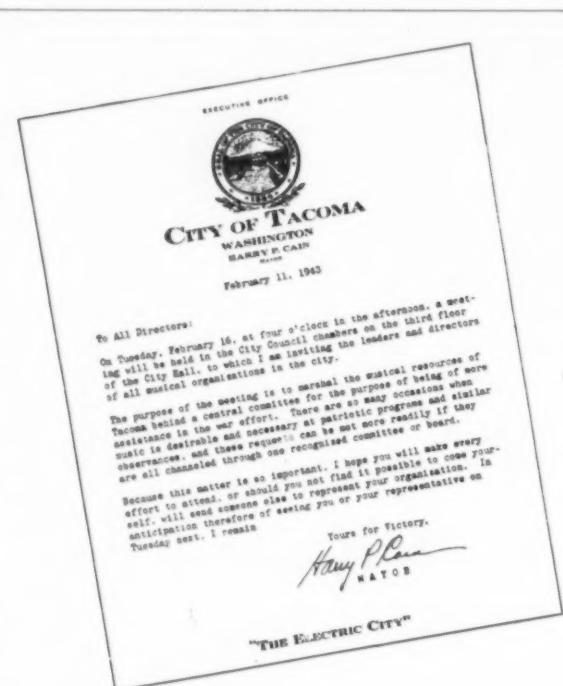
There is every reason to believe that Tacoma's War Music Commission will continue to fulfill its purpose and will draw the maximum value from our local music resources in meeting wartime demands. Its valuable services in its short but successful existence is another evidence that the war is teaching us much about how to get along with our fellow men. We are learning more about democracy while we are fighting for it.

In these words Mayor Cain has described the inception of the Tacoma War Music Commission. What now follows is a description in some detail of the working arrangements of the Tacoma Victory Rally. These data are given here for what they are worth, with the thought that they might be of some service to other towns in planning similar events.

Early in the year, civic leaders of our city began to look toward a more unified use of available talents and a means of coördinating them for the ultimate enjoyment and appreciation of the entire community. To that end, Mayor Cain issued the invitation reproduced on this page to directors of all music groups in the city.

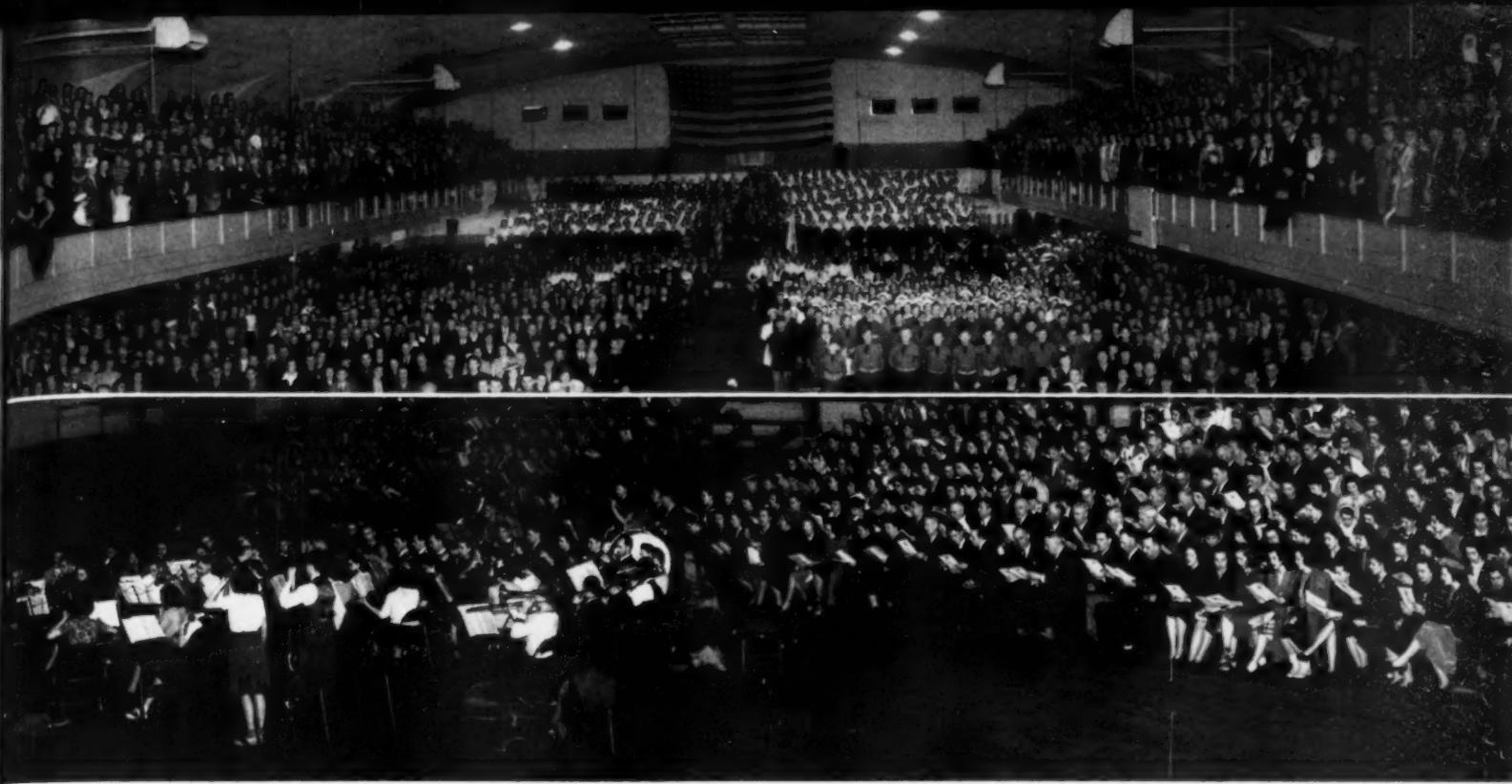
An excellent number responded to this request and formed what was to be known as the Tacoma War Music Commission, the Executive Committee of which consisted of those directors best representing the larger musical areas of the city. The supervisor of public school music was chosen to serve as chairman of this committee. He was automatically assigned to membership in the Tacoma War Council, which body is made up of chairmen of all civilian protective units and community service organizations. Individual committee members were in turn assigned to the chairmanship of the various subcommittees. The names of these committees, with brief statements of their duties, follow:

**Talent Committee**—To list, classify, and allocate talent to be supplied to the Civic Activities Committee and Service Men's Activities Committee. **Civic Activities Committee**—To arrange special music events for participation in civic promotions such as the sale of war stamps and bonds, salvage campaigns, patriotic



**I**N TACOMA, a "War Music Commission" under the leadership of Mr. Louis Wersen, supervisor of music in the public schools, has demonstrated the effectiveness of using music as the vehicle by which the many branches of our war-stimulated and war-congested community machinery could be coördinated into a single whole from the all-important position of community support. The War Council of Tacoma, representing nineteen different and distinct areas of community war effort, for more than a year had struggled with the problem of securing civilian interest and recognition. The musicians and their War Music Commission offered, then, to provide the setting in which the total resources of our community-in-the-war could be presented in understandable terms to the entire City. "The Tacoma Victory Rally" resulted. . . . The Tacoma War Council is greatly indebted to the musicians of Tacoma for this major contribution to the herculean task of bringing the morale of a large defense city to a level of coöordinated interest and understanding. Music, as it always shall be, was the proper medium for drawing men of different appreciations and varied interests together. Music provided the channel through which our desire for victory could be demonstrated on the home front.

[From a statement by the Rev. Harold L. Booch, chairman of the Tacoma War Council.]



#### VICTORY RALLY AT TACOMA

Above, chorus, orchestra, military bands, and some of the 6,000 townsmen who sang for victory on April 4.  
Below, chorus and orchestra rehearse for the event under the raised stick of Conductor Wersen.

demonstrations. *Service Men's Activities Committee*—To provide musical entertainment for U.S.O. centers and Army camps; to conduct drives for donations of records, music, and used musical instruments for the use of the men in the armed services. *Music in Industry Committee*—To promote music, vocal and instrumental, in the war production plants of the community, both as a form of recreation and to speed up the tempo of production. *Publicity Committee*—To submit all available publicity materials to newspapers and radio stations for the publicizing of forthcoming civic music events. *Song Leaders Committee*—To help train and to provide song leaders for public meetings; to encourage service clubs, lodges, fraternal groups, and other organizations to feature rousing war songs with audience participation at their meetings. *Music Composition Committee*—To promote the song-writing project of the U. S. Treasury Department; to print or mimeograph for general use the best original patriotic songs submitted within a given period.

The first consideration of the War Music Commission was the type of activity which would best serve as a rallying point for future planning. After due consideration, a proposal was made to the War Council that a city-wide Victory Rally be held. The purpose of this rally was to be three-fold: (1) to afford an opportunity to welcome the many new families recently arrived in our city to work in the rapidly expanding war industries; (2) to acquaint them, as well as the general public, with the many community accomplishments of individuals and groups engaged in the war effort, and at the same time to give public acknowledgment to those individuals and groups for their endeavors; and (3) to provide an opportunity to present a complimentary program of stirring and patriotic music to the public.

It was the primary concern of the Committee that this be a truly city-wide, cooperative venture, that everybody, whether he had great or small talent, participate. It appeared that this could best be accomplished by publicizing the plan and calling for volunteers to join in the formation of a large chorus and orchestra. The responsibility of recruiting members for these groups was assumed by the Talent Committee, which forthwith issued a call for volunteers. This call was in the form of a letter sent to the directors of all vocal and instrumental groups in the city. To expedite action, vocal and

instrumental enrollment forms were sent with the letter, to be filled out by the directors with the name, address, and voice or instrument of each person in their groups requesting enrollment in the Victory Rally chorus or orchestra. [The JOURNAL will be glad to arrange with the author to supply copies of these forms, as well as of the post-card follow-ups and the instruction sheets given to all chorus and orchestra members, to readers desiring them; please enclosed a stamped, self-addressed envelope with request.] A copy of the letter to directors follows.

TACOMA, WASH., March 1, 1943

Mr. ....

Director of .....  
Tacoma, Washington

DEAR MR. ....: A few days ago Mayor Cain met with a group of Tacoma musicians and presented to them a plan and a challenge in connection with the vital part music can and must play in the war effort. Music has a tremendous task lifting morale and adding impetus to the march toward ultimate victory. This task can only be accomplished through combined, consecrated, and concentrated action.

Our first effort will be in the form of a mass musical demonstration Sunday afternoon, April 4, 1943, in the Armory, and will consist of a Victory Chorus of 500 voices drawn from every chorus, choir, and musical organization in Tacoma. There will be an orchestra of 100 pieces which will be recruited from the best of Tacoma's instrumentalists. Other outstanding features will complete the program. The three chorus numbers will be: (1) *Stout-hearted Men*, (2) *I Am an American*, and (3) *Go Down, Moses*, and will be accompanied by a mass orchestra.

We know that you and every member of your organization will want to be a part of Tacoma's Musical March to Victory, so we are enclosing an enrollment form to be completed and returned to the Tacoma War Music Commission, Room 303, City Hall, at the very earliest date. Copies of the chorai music are available at Ted Brown Music Company at a cost of 50c per set. Please purchase the music immediately, so you can have preliminary rehearsals at your own practices. The massed chorus will complete the work in a combined rehearsal before the concert date.

This is but the beginning of our work. It is all for America: our only remuneration a patriotic satisfaction, our greatest return Safety and Freedom.

TACOMA WAR MUSIC COMMISSION  
Executive Committee

From its first small conception, the idea assumed larger and larger proportions until finally every music group of the city—choral as well as instrumental—the Army, the Navy, the Coast Guard, the uniformed youth

organizations—Boy Scouts, Girl Scouts, Sea Scouts and Girl Reserves—the American Red Cross and allied units, the Civilian Defense Corps, and countless individuals massed their talents for the presentation of one great tableau. A wholly unified spirit of coöperation, a complete breakdown of barriers of jealousy and animosity—in fact a rebirth of kindness, one to another—these were the supreme accomplishments of Tacoma's Victory Rally.

The Executive Committee meanwhile had worked out program details. But having a program sketched out, we had to have facilities for its proper presentation. Because there were no funds upon which to draw, gratis contributions were an important factor in our planning. The State Armory was the largest auditorium in the city, but it contained no seating facilities. A huge platform for the 500-voice chorus had to be erected; bleachers had to be borrowed and installed; chairs—thousands of them—had to be borrowed and transported from all corners of the city. Yes, countless man-hours were necessary to our effort, but everybody helped—individuals, representatives of public maintenance groups, and labor organizations; moving and storage companies donated trucks; labor details were provided by the Police Department, which permitted trustees from the city jail to help. And finally all was in readiness.

On Sunday afternoon, April 4, 6,000 people thrilled to the martial strains of the Air Force Band as it marched five abreast down the center aisle of the State Armory auditorium, following just to the rear of the color guard bearing the first of the four Allied Nations flags to be presented in the pageant—the flag of China. In close succession other military bands escorted the flags of the Netherlands, Russia, and Great Britain, playing the national anthem of each respective country during the presentation of its flag. As each bearer placed his flag in its standard, the 500 chorus members, banked tier upon tier on the great platform, waved bouquets of golden daffodils in salute. The whole was truly a colorful and impressive bit of pageantry.

Bands were dispersed two on each side of the stage, and all joined in playing *The Stars and Stripes Forever*, as a color guard entered the far end of the auditorium, bearing the flag of the United States. At its presentation, there sounded over the microphone the voice of the announcer—"Ladies and Gentlemen, *The Star-Spangled Banner*"; the auditorium was darkened, a fluorescent spot played upon the Stars and Stripes, and the entire assemblage—the four military bands, the orchestra, the chorus, and the great audience—all participated in the fervent playing and singing of our own National Anthem. Truly an inspiring experience and one that sent a warm glow through the heart of everyone in attendance.

Another stirring part of the rally program was the audience-participation songs led by the chorus and orchestra. The numbers chosen for this were *Onward, Christian Soldiers*, *The Battle Hymn of the Republic*, *Home on the Range*, and *God Bless America*. It was indeed an impressive sight to see the enthusiasm with which everyone joined in the singing.

Perhaps the climax of the entire program was reached in the performance of the massed chorus—volunteers

from practically every vocal organization in Tacoma—church choirs, choral organizations, junior- and senior-high-school music departments—as well as professional artists and countless individuals who "just like to sing"—all performing, not as individuals or groups, but as a single unit—singing with beauty and feeling the three numbers indicated on the program. The swing of *Stout-hearted Men*, the deep pathos of *Go Down, Moses*, and the splendid lift and rhythm of *I Am an American* carried the listeners to still greater heights of enjoyment. What has just been written of the chorus was equally true of the orchestra which accompanied them—talented musicians from the many instrumental groups, as well as individual artists—all joined in the same fine spirit of coöperation.

This splendid achievement was accomplished with but one rehearsal, and I should like to say that these combined groups were the most responsive that this conductor has ever been privileged to direct, doubtless because they realized they were there for a definite purpose—that purpose to give wholeheartedly of their best. They were pleasing groups to look at, too: the men wore dark suits, white shirts, and dark four-in-hand ties; the women were dressed in dark skirts and white blouses. Each one wore a daffodil.

Last, and perhaps the most stirring part of the program was the Pledge of Allegiance, spoken by the entire audience and led by the boys and girls of the uniformed youth groups. Every face was serious, every eye directed on the Colors, as each person fervently spoke the words of our country's pledge of faith.

To close, the massed bands swung into the *National Emblem March*, signaling the dispersal of the audience.

It may be of interest to know that 10,000 daffodils were donated from our nationally famous bulb gardens in the Puyallup Valley, making up to some extent for the cancellation of our customary Daffodil Festival, which, along with so many other activities of normal peacetime living, is temporarily a war casualty.



As was stated before, this rally necessarily required a tremendous amount of work on the part of the committee members. Dozens of persons—from the representative of the Ministerial Association who performed the invocation, through the civilian and military populace, even down to the trustees from the city jail—were necessary to the complete success of the physical arrangements. But all responded so heartily that the hard work was soon forgotten, and only the gratifying glow of successful accomplishment remains. The resultant good will which has been the outgrowth of this first attempt now provides the foundation for furthering the work of the War Music Commission. It has proved again the fact that music can be a powerful factor in uniting community services and spirit.

And how much did this rally cost?—for it is to be remembered that there are always some things that must be paid for in hard dollars and cents (though I must interrupt to state that all music was purchased individually by chorus and orchestra members). No, not \$1,000 as might well be anticipated for so extensive a production; not even \$500; but exactly \$90.19. How is that for genuine community participation!

# Music Education after the War

PAUL WENTWORTH MATHEWS

IT BECOMES increasingly evident that planning for the postwar world is not merely planning for a return to "normal." It is possible that in some fields the postwar activity may be just a continuation of the prewar phase, but in education there are bound to be many changes. For those of us in music education it is not a question of whether we shall *conform* to the changes, but rather of whether we shall have the vision and foresight to aid in *bringing about* the changes—instead of merely allowing ourselves to be swept along by the tide of change, as we endeavor to keep our equilibrium.

After attending some of the recent Divisional Conference Wartime Institutes, one might reach the conclusion that while the war has had obvious effects upon the details of our daily living, it has not thus far stimulated our professional creative thinking as it has stimulated the thinking in some fields. Despite efforts of the Conference leaders to the contrary, much of the discussion was along the same old lines as usual, although sometimes dressed in a slightly different garb. Our minor problems of methodology may well be set aside for the duration, as one speaker aptly pointed out at Cincinnati. No amount of rationalizing can make them vital war problems.

While wartime is not the time to settle our minor problems, neither is it the time to lay aside our general concepts and broad principles. Any great cataclysm tends to bring about a reexamination of many things not directly connected with it. In stressing the importance of education, Superintendent Sutton of Atlanta brought out an interesting comparison of certain Southern states that had suffered great interruption in education during and after the Civil War with two states that had experienced a minimum of interruption. The results are reflected in present-day conditions in those states.

Music education is an integral part of our educational system and as such cannot be put aside lightly, to be reconsidered after the war. Certain practices may be dispensed with, but the need for carefully thought-out principles remains. The war itself can aid us in determining the validity and worth of our principles and the need for changes in them.

Captain Joseph Skornicka related in interesting fashion how his present experiences as an Army music advisor have brought home to him the importance of ideas and activities in music that many of us have long scorned. Accordions, harmonicas, and ukeleles are welcomed in the service, as are also lots of songs that we may have frowned upon. It is surely high time to realize that if we intend to bring music to the masses, we must begin where the masses are and with the things that interest them now. Another speaker quoted a correspondent on the contrast between Army bands and our first-division high-school bands, 1942 version, and stressed the importance of planning programs not above the heads of the listeners. Wise words also, and worthy of consideration, although we must not forget that in planning our classroom experiences, be they in music or

in other fields, we teachers owe our first obligation to the members of the class, our second to the listeners.

A discussion of music education in the postwar world implies a more complete consideration than can be undertaken here. One fundamental shortcoming of music education needs special attention, but it has received little or none—in fact it scarcely has been recognized as a shortcoming at all! The Southern Conference recognized it by approving a resolution, a resolution that will doubtless go the way of most resolutions. For years we music educators have emphasized the importance of music as a leisure-time activity, its importance in our cultural scheme of things. We proclaim that participation is the thing: appreciation is fine, but participation during school and adult life is the thing that will contribute so much to a rich, full life. Most of us were told as budding students of music education that we had but to teach music in the schools for a few years and the growth of adult music activities would be tremendous. Choral societies, orchestras, and bands would bloom forth on every hand, filled with those whom we had trained in school and who would now crave leisure-time musical activities. Many of us did not see clearly that those groups, if they were to exist, would have to be started and carried on by us, or, more than that, that the desire to take part in such activities would have to be stimulated by us.

The tremendous growth of high-school music during the past twenty-five years is everywhere apparent. I do not for a moment suggest that we are entirely failing in our work because all or even a majority of the persons who have had excellent training are not continuing some form of musical activity. A fine high-school choral experience has done a great deal for an individual, even though he never sings in such a group after graduation. But while I do not imply that all of these people must continue, I do believe that with the tremendous growth of high-school music, there certainly should be at least moderate growth in adult music participation.

The almost complete unawareness, or at least disregard, of this perennial unsolved problem was all too apparent at at least two of the Wartime Institutes. Adult music participation is doubtless making some progress, but the question is not "Is it making some progress?" but rather "Why has it thus far been so hopelessly outpaced by secondary-school music?" I had extreme difficulty in engaging in a good discussion on the latter question, though my friends were ready and willing to discuss the former. Some would *begin* a discussion of the latter, but they would soon slip back to the easier question, and then fortify their affirmative answer by scattering instances—excellent examples, too, but none the less scattering—of fine adult work being done in certain localities.

Let us think about the cities with which each of us is most familiar. Compare their high-school music of twenty-five years ago and now, then note the growth of adult music over the same period and in the same cities. Consider the growth in number, quality, and size, of the

church choirs, choral societies, orchestras, bands, and other musical ensembles. I have no data at hand, only observation, my own and that of others. An impressive—and depressive, I am afraid—array of statistics could doubtless be assembled for a dissertation.

If adult music participation has failed to have a healthy growth, the failure, in the last analysis, must

be laid at our door, just as any lack of progress in literary appreciation could be blamed upon the teachers of literature, just as the lack of understanding of social problems is traced to the social-studies teachers.

So far we music educators have not been held very largely accountable, but in the inevitable reevaluations of the postwar period we may be.

## Training for Leadership through Music

CHARLES M. DENNIS

THE PERIOD immediately following the entrance of our country into the war was marked by an instantaneous application of school music activities to the war effort, in San Francisco as almost everywhere else. One of the most productive and unusual projects was developed at Balboa Senior High School, where members of the advanced choral groups undertook to teach service and other national songs to the general student body during registry periods. Teams of two were assigned registry rooms which they visited once each week. Every few weeks the teams rotated so that both registry classes and teams received a "new deal." Two songs were learned each week. The words were placed on the board at the beginning of the week, so that when the leaders appeared the song was not entirely unfamiliar. Students entered into the spirit of the undertaking, and teachers were very coöperative. As a result, the entire student body learned the words and music of an increasing number of songs suitable for group singing. The efficacy of the plan was proved in assemblies where 100 per cent precision and conviction were evident in the students' singing. Through it approximately eighty-five music students received valuable experience in leadership along with the consciousness of having made a definite contribution to the patriotism and morale of their particular school.

A recital of this procedure at a meeting last November is probably responsible for my being asked to speak on "Training American Youth for Leadership through Music."<sup>\*</sup>

Leadership is a term with which most of us are very familiar and perhaps rather bored. For many years I sat in college assemblies, convocations, and commencement, hearing over and over the stressing of the principle of leadership. What was urged upon the students usually was leadership in accomplishing the speaker's own pet objective. After exposure to many variations of the theme, I began to discount the leadership principle, little knowing that one day the world would be engulfed in a foul eruption of that principle so pervasive that hardly anyone would be unaffected by it. One's natural reaction is that the foremost contemporary exponents of the "Fuehrer Prinzip" should have been throttled at birth. Unfortunately, our testing program has yet to reach the point where we can safely determine the impact upon the world fifty years later of any particular infant.

However, there are leaders and leaders, from the

\* NOTE: This article is taken from Mr. Dennis' address at the California-Western Music Educators Wartime Institute, held in Santa Barbara, April 19-22.

dramatically bombastic to the coldly realistic, powerful in varying degrees and through different means. Evidently leadership in itself is a doubtful virtue; what one brings to it is of the utmost importance. Gandhi is an interesting example. By commonly accepted standards he is a pathetic figure—no physical vigor, no brilliant smile showing the careful use of Ballyhoo dentifrice, no beautifully tailored apparel, no gift of oratory. Yet empires tremble when he changes his diet. Why? Spiritual power of such magnitude that his people gave him the greatest title in their possession, *Mahatma*, "Great Soul." Unique? Well, go over the list of those who have influenced mankind enough to deflect the course of history. Were they always warriors, exploiters, acquirers, or were they not more often individuals of spiritual discernment and courage? Consider Madame Chiang Kai-shek. Oh, yes, she's charming—but Hollywood has innumerable "cuties" who could act the part. It is her spiritual fervor and zeal for righteousness which opened our hearts to her.

What the world needs is not a group of big leaders of uncertain potentialities, but millions of little leaders—honorable, competent, direct, with firm convictions and the courage to stand by them. They are in our classrooms today, and we can use our subject—music—to develop them.

How can this be done? How can we present music so as to help our students gain those qualities which equip for leadership?

(1) *Accent its spiritual (not moral) values.* It is essentially a means of communication from one soul to others. It opens the way to sensitivity, away from materialism and harshness. Hitler is rumored to have an admiration for music. It is questionable whether his enthusiasm is for music or the Wagnerian extolling of Germanic virtues in Nordic sagas. Lately it is reported his real favorite is *Gypsy Love*; the other is a pose to awe the *Herrenvolk*. It is difficult to imagine a sensitive, cultured musician among the brutes who kicked helpless people about. Constructive leadership without "soul" is impossible. This is no brief for pantywaists. . . . Air Marshal Tedder is a good pianist; General Spaatz misses his guitar; the Stalingrad defenders asked for accordions, balalaikas, and violins; Chinese soldiers' morale, according to the "Missimo," is carried with them in the form of musical instruments.

(2) *Develop the ideal of coöperation.* The musical experiences of our children come through ensemble performance almost entirely. The contributing of individual

skill to a group achievement is a fundamental democratic procedure. The obligation to subordinate personal aims to the needs of society is likewise a valuable quality in our way of life. Perhaps this sounds like the opposite of leadership, but Royce Brier well stated the point I am trying to make, in his column in the *San Francisco Chronicle*, under the title "Calling a Joan of Arc for France":

But Joan had a quality which is exceedingly rare in the human story, and especially in the historical overtones of it, and that was self-abnegation. When you come across it in history, look to it, for history is mostly a chronicle of greed, and those figures of history who lack greed have a tremendous moral authority which does not die with them, but rumbles down the ages.

Coöperation also implies tolerance. Is it not true that ability in the arts is a cohesive which binds one practitioner to others so strongly that difference in race, nationality, or creed are things of small account? Talent, proficiency, and musical integrity become the basis for judgment. May I quote from a recent book, *Head Hunting in the Solomons*:

I referred to the studio again to wait and to reflect on the universal consanguinity of the musical temperament which knows no barriers either racial, social or intellectual against fraternizing with a fellow musician. Whenever Margaret was absent she could be soon found sucking the dysentery wogs off a native's bamboo flute or showing the yaw infected owner how to play her ukelele. And both musicians, though they could not understand each other's language, would be wreathed in smiles of mutual appreciation. It's a secret society.

(3) *Insist upon precision of performance.* Our subject is not one of mathematical abstract processes. Personal reaction and emotional bias play a large part in music, especially in listening response. But perception, memory, association, and use of formulae are called into use in performing. Note values are precise in their relation to each other; so are dynamic markings. We can and should require differentiation between piano and pianissimo. A symphony orchestra performance represents one of the highest examples of articulated skill known to man. Within their obvious limitations of skill, time, and repertoire, the public schools can achieve some measure of this accomplishment. There has been in our own profession a lamentable tendency in recent years to neglect this phase and to substitute an easy-going, non-active, absorbent approach to music education. In a world dominated by split-second action this is hard to justify. The quotation "We do the difficult immediately, the impossible will take a little longer" should serve as a pace-setter for us.

(4) *Relate individual and class musical experiences to the world.* Probably the outstanding fact demonstrated by this war is that no nation can be unconcerned over what others are doing. With the best will in the world (although not with great intelligence) our country

has consistently kept from interfering with what we thought did not concern us. Things of which many of us were ashamed were done with the intention of treating all equally, and to avoid the appearance of taking sides. Isolationism was not the philosophy of a few aggressive political figures, but the basic feeling of the great majority of us. Events have shown that there is no virtue in aloofness or dividends in appeasement. Ready or not, willing or not, capable or not, we must take our share of the responsibility and burden. No longer will any country be merely "foreign." Its destiny is linked with our own and a world outlook is thus forced upon us.

The arts constitute a truly international field in education. Music, with its lack of language barriers, is a source of enjoyment, inspiration, and comfort to all peoples. In its music we find the best of a country's character, a product of its outstanding talent, and an expression of its emotional depths. Music thus becomes an easy and direct path to acquaintance with and knowledge of a people. It can lead to an interest and study resulting in what may be called intimacy. We have consistently neglected this in our performing groups. Our choirs, for example, sing with skill and beauty of expression the songs of the Russian Orthodox Church. How many directors have ever used that as an approach to a knowledge of Soviet Russia? Our instrumentalists have played examples of fine musical literature of all schools, but I'll wager few are a whit wiser about the race, country, or even the composer who produced the work.

The obvious retort is that we have no time to do so. That would be my alibi at any rate. The standard and frequency of performance and the difficulty of material has increased so much in recent years that music instruction must be imparted under pressure. Perhaps this is a good time to reexamine our situation. Our quasiprofessional accomplishments haven't saved us from retrenchment; perhaps nothing could in such abnormal times. But it may be that evidence of usefulness outside our own field would engender a greater support when things "get tough."

In any event the point is worth considering, and we can't proceed without some kind of a map or blueprint. So I suggest that we explore such possibilities. I think we have a case for the possibilities of music as a training ground for leadership. In our preoccupation with dazzling our audiences we have doubtless overlooked other worthy objectives. Would this not be a good time for an honest effort to find out and apply what hidden truth we have missed?

## TO 1943 SUMMER-SCHOOL STUDENTS

**A**GAIN THE M.E.N.C. greets the graduate students in music education, who, in connection with their studies and general reading assignments, in either regular summer courses or refresher classes, will make use of the Journal. This year, instead of miscellaneous issues, only two issues will be supplied—that of September-October 1942, containing the complete Program for Music Education in Wartime, and this, the Music for Victory Issue. Fortunately, "we planned it that way," and extra copies of both issues have been provided for this purpose. All other issues of the season are out of stock because of the exceptional demand for back issues during the 1942-43 period. Quantity orders from summer schools will be filled at special prices, based on the M.E.J. Club subscription rates authorized by the Executive Committee.

It is a matter of satisfaction to the Editorial Board and the Executive Committee that the Journal has been accorded such a prominent place in the summer-school courses, as well as in the regular school terms. This past season more than 2,000 undergraduates in the leading teacher-training institutions of the nation received the magazine and used it in their classwork as members of M.E.J. Clubs.

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# Camp and Sea and Oversea

BY UNANIMOUS VOTE of the Board of Directors all members of M.E.N.C. serving in the armed forces are to be retained on the membership list for the duration. Under this arrangement music educators who belonged to the Conference at the time of their induction will continue to receive the JOURNAL and various mailings, in order that they may not lose contact with their profession and their professional organization.

Many of our members in the service have written to the headquarters office expressing their appreciation of this action of the Board of Directors. Encouraged to send in news of their activities in the various branches of the service, they have responded graciously and interestingly. Obviously it is impossible and unfeasible to print all of their letters in the JOURNAL, but we have selected a representative group from the most recent correspondence. The purpose in publishing them here is twofold: first, to give music educators at home an idea of life and thought in the service, with particular reference to music work; second, to let them hear from their friends in arms and give them an opportunity of writing back to our correspondents by supplying their latest addresses.

In some instances the excerpts which appear below are virtually complete letters, in others, they are merely fragments chosen from more lengthy correspondence that would have no particular pertinence in these pages. Of course, our men and women in the service and related work can't tell us All, nor can we tell you all that they tell us. Every now and then we get an extremely interesting bit of news or commentary with the request that we keep it under our hat. For instance: "I transferred into this band by request, and was fortunate enough to get the right strings pulled, I guess. It is a fine band, and our duties are primarily of an entertainment nature, with practically no military duties. However, don't publish this, or the Admiral might think we didn't have enough to do and put the bee on us!" We always keep faith in such cases, and even practice self-imposed censorship when a letter is obviously intended as a personal one to the Board of Directors, as in the case of the following, from one of our Army music officers: "The music end of it is getting better out here now and seems to be really moving. There for a while I thought I was going to stay at Camp \_\_\_\_\_ as an athletic director until the war was over. But in my last three moves my orders have read 'for music duties only.' If our orders continue to read this way, the music program will function 100 per cent." We can always impersonalize such commentary to get it off of thin ice; we cannot, however, do anything about matter that the Postmaster General's office would find unavailable under second-class privileges—which explains

## MIDSHIPMEN FROM ABBOTT HALL, CHICAGO

Children from a nearby nursery school help Seaman 1/c Jack Arnold beat time as the midshipmen march to and from classes. Arnold, who is on duty every hour on the hour between 8:00 A.M. and 4:00 P.M., had his own band at Waukegan (Ill.) High School and after graduation played with a professional band. (Chicago Tribune Photo)

the regrettable absence of some of our most pungent correspondence—letters whose terse commentary and broad humor would be so emasculated by translation into less Anglo-Saxon phraseology that they would retain little documentary value.

In some of the letters, such as the one from which the first excerpt just quoted was taken, you get the impression that there is music, music, everywhere, in our camps and training stations. Other correspondents have found music activities scant. The general impression given by the letters of these ex-music-educators, however, is that music is playing an important part in this war, and that the armed forces are making good use of the training and special qualifications of performers, teachers, and composers, as well as of some of the standard and current philosophy of music education.

Our second regret at this point is that with one exception the "newsy" correspondence has been from men—what has happened to woman's traditional effusiveness? We do have members in the WAVES and WAACS, but they don't write to us. The JOURNAL and the Board of Directors hereby publicly invite women members of the M.E.N.C. serving in the armed forces or in related services such as Red Cross and U.S.O. to correspond with them from time to time, and promise to publish their letters next fall—or such portions of them as are both pertinent and discreet.

One of the most interesting of the present batch of letters tells about work with Chinese student pilots, so let's start with that one:

**T**HANK YOU for your letter of April 10 and for the courtesy that the Conference has extended to us who are in the service. We have always felt that the organization was ours and this will help to make us feel that we still "belong," even though the thing we are doing may be a far cry from our former positions.

You have asked for a paragraph concerning our present work, so I shall try to explain briefly what I am doing.

The Chinese government sends young men to this country for pilot training and many of them can speak little or no English. I am working with a corps of teachers who are working with these young men and teaching them to speak English so that they can make themselves understood and understand others. This is most important to the students because most of the flying instructors speak only English and the officers under whom they will fly when they return to China will be Americans. Of course, there are a few who speak English as well as you or I, and once in a while there will be one whose speech will put ours to shame.

The Chinese students are very interesting to work with and very eager to learn. A gesture of friendship from us is rewarded by a response from them manyfold greater than the original effort. Many of them are college or university graduates, and all of them have had some college work, so there is much to be gained from the association.

One evening each week during preflight training we have singing, during which time we sing some of our folk songs and



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a few of the Chinese songs. I find that my work in music is very helpful, particularly in teaching diction to these boys. . . .

Incidentally, you have been addressing me as Col., which is very flattering but very inaccurate. — EDWIN O. PAYNE, Sgt., Chinese Detachment, 89th Base Hdqrs., A.B. Sq., Williams Field, Chandler, Ariz.

I WISH to express my appreciation for the extension in membership that the Conference has offered me during the time that I am in the Army. . . .

I am now stationed at Selman Field, Monroe, Louisiana, where I am a member of the 307th A.A.F. Band. In 1940 I was assistant district supervisor of the Louisiana Music Project, W.P.A. In this position I directed the work of some thirty W.P.A. music teachers who taught in an equal number of New Orleans public and parochial schools. I left this position to attend Louisiana State University, where I received a master's degree in education. In August 1941 I was employed as a bandmaster and supervisor of public-school music in the Bunkie (Louisiana) Schools. I resigned this position last October to enlist in the Army Air Force.

Twice I was a member of a curriculum revision committee of Louisiana teachers who produced the courses of study in music for the years 1940 and 1941. My contribution to this committee was the material published by the Louisiana State Department of Education on the teaching of band instruments during these two years. . . . —MARVIN WIGGINTON, Pfc., 307th A.A.F. Band, Selman Field, Monroe, La.

IT WAS SWELL to get your letter and to know that the M.E.N.C. has taken the interest of its service men to heart. I, for one, shall be very happy to receive copies of the JOURNAL and other data, so that I may keep in touch with the public-school music program. I have been at this station for the past six months, and from all indications expect to be here for some time to come. . . .

I have been in the service for the past year. After taking my basic training, was sent to duty aboard the U.S.S. Philadelphia for a period of four months. Last October I was sent to the Hospital Corps School in Portsmouth for a six-week course of training in hospital work, after which I was assigned to duty in the Naval Hospital here.

Since coming here have been playing piano in a fine dance band, in addition to my hospital duties. We play for corpsmen dances and shows in the Recreation Hall, and also for U.S.O. Clubs in this vicinity, as well as officers' clubs, etc. It certainly is a boost to the morale of the men on this station—and maybe you don't think it boosts *our* morale, for most of the fellows in the band were in the musical profession in civilian life.

We have corpsmen shows here about once every two months. We have a professional dancer and producer who does the shows, and I have been assisting him. Let me tell you these corpsmen really have talent—and Broadway shows have nothing on us! The productions are really a finished product when they go on, and are quite professional. The fellows get a "bang" out of doing these shows, and it helps to ease their weary minds after a hard day on a hospital ward caring for wounded and sick sailors and marines. . . .

Best wishes to all the music educators, who I know are doing a splendid job in keeping up civilian morale. — HAROLD J. SWEITZER, Ph.M. 3/c, U. S. Naval Hosp. Staff, Bldg. 33, Portsmouth, Va. (Formerly of Canaseraga, N. Y.)

PRIOR to my induction, I was teaching at the University of Kansas City, and took over Victor Lammers' job at Lexington, Missouri. During my first six months in the Army, they had me driving a truck. Next I was placed in the Finance Office as a clerk. Now, in my fourteenth month, I've been able to transfer to this Special Service Unit Training Center, and I believe I may be assigned as an assistant instructor, teaching part of the Music Technician Course. I've been helping get the course organized, but much needs to be done.

I would greatly appreciate receiving any literature, outlines, pamphlets, etc., which you feel might be of help to us out here. I have had to miss two music conferences, and, believe me, I surely miss all of the contact and inspiration those conferences gave me.

I find a number of music educators, directors, and bandmen who are not in their own work. It seems a pity, when music plays such an important part in the lives of everyone. Well, that's the way it goes, and one can't do much about it.

Best of luck to you in every way.—MERION J. JOHNSON, Cpl., S.S.U.T.C. Hdqrs. D.E.M.L., Camp San Luis Obispo, Calif.

LAST WINTER I attended the bandmaster class at the Army Music School. The majority of the students there are former music educators, and the JOURNAL is passed around as much as the *Reader's Digest*. Kindly send future issues to my new address.—MATTHEW ALTSCHULER, W.O., Bandmaster, 378 and 379 Air Force Bands, Hdqrs. Sq. B.T.C. 9, Miami Beach, Fla. (Formerly of Brooklyn, N. Y.)

THANKS A MILLION for your swell letter today. You can't imagine how it feels to get a letter like that and know you're not forgotten, especially when your address is as below.

Slightly more than a year ago we were engaged in like pursuits—promoting the M.E.N.C. But now we are doing even a greater job for music, and one that will be long lasting—establishing music as a vital force with our armed forces.

Let me say that everything is progressing perfectly and every commanding officer in the Fourth Service Command is completely sold on the value of music to his command. We no longer need to sell the idea, just put it across—the door has long been open.

Best wishes always.—S. E. MEAR, Capt., Music Advisor, 4th Service Command, Hdqrs., Atlanta, Ga. (Formerly of White-water, Wis.)

IT IS a pleasure to have the opportunity of greeting members of the Conference through the JOURNAL. Your continuing work through the difficult conditions of a country at war is heartening to those of us in the service. Years of music education in peacetime have built up a storehouse of morale from which we are now drawing for soldiers and civilians alike. With your devotion and enthusiasm for your work, that storehouse will never be depleted, but rather it will grow with use.

As in other branches of the service, music in the Flying Training Command is considered essential, is both a prime evidence and requisite of high morale. Emphasis is being placed on bands, singing, and on all other available forms of recreational music. It is a part of the objective of preparing the soldiers for combat, in mind as well as in body. Observations and reports from the field are encouraging, and we believe that music is becoming more and more effective in contributing to the above objective.

Best wishes to all for the successful continuation of Music Education in Wartime.—MARK H. HINDSLEY, Capt., Air Corps, Special Service Division, Music Officer, Hdqrs. Army Air Forces Flying Training Command, Fort Worth, Tex. (Formerly of the University of Illinois; member of Editorial Board, MUSIC EDUCATORS JOURNAL.)

I WISH to thank the Board of Directors for retaining me on the M.E.N.C. mailing list for the duration.

When our school band was at the height of the 1942 football season, I began thinking of joining the armed forces. At the last football game the field microphones announced my enlistment in the Navy. November 9 found me on a train bound for Great Lakes Naval Training Station.

Music was omitted from my daily routine there. Training centered around how to take orders, personal appearance, and physical fitness. Our daily program kept us busy from 5:15 in the morning until 9:30 at night, when we struggled into our hammocks, to sway between two jackstays until we fell out; if we were lucky, we would last until the order came to "Hit the deck" next morning.

After being in the company for a week, I was chosen as assistant company commander.

All musicians were sent on a nine-day furlough beginning December 8. This meant that when we returned we would be sent to the Outgoing Unit to await further orders. On December 21 I was ordered to get my gear packed, seagoing style, and board a train going East. Since we traveled under secret orders, we didn't know where we were headed.

We arrived at Sampson Naval Training Station at midnight, Christmas Eve. Since then it has grown to be the second-largest training station in the country.

My duties here are many. I am librarian in the main band office. All music that is played on the station must be checked in and out of this office. All musicians, likewise, must be checked in and out from this office. Naturally, among the 104 musicians stationed here there are a lot of personal problems to be settled, and some of that, too, comes within my province.

Our music personnel is made up of men from the Minneapolis Symphony, the Columbus Symphony, Radio City Music Hall, N.B.C., C.B.S., the Tony Pastor, Henry Busse, and Glen Gray dance orchestras, and other well-known organizations. We play for all musical functions that take place here: happy hours, broadcasts, smokers, shows, etc. We have four separate music units functioning and a main concert band organized from these units. I play bassoon and clarinet alternately in these bands. For the past few weeks I have been interviewing applicants for the Navy School of Music in Washington. Many are fine musicians who have had their training in schools throughout the United States.

No one knows how long he will stay at this station. Every week thousands come and go. At present my wife, formerly Miss Eleanor Pyle, a teacher in the Newark (Ohio) Public Schools, is working here in the capacity of clerk in the tailor shop. We live in the new housing unit here at Sampson.—GEORGE DWIGHT CAMPBELL, Mus. 2/c, Band Office B-19, U.S.N.T.S., Sampson, N. Y. (Formerly of Newark, Ohio). MORE

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POCKET-INSTRUMENT CLASS AT ARMY AIR BASE, SANTA MARIA, CALIFORNIA  
Official Photo, Santa Maria Air Base

PERMIT me to thank you most kindly for your fine letter. It was a most generous gesture on the part of the Board of Directors to keep the service men on the subscription list. I know everyone appreciates this kind gesture.

Since I came to this station, in October, I have had charge of the group singing, glee clubs, octet, etc. This has been a very fine activity at this station, and even though a very small amount of time is given to it, the men are, nevertheless, very much interested. I am sure no one in music work could have a finer group of men to work with. My work is directly connected with the chaplain, Robert J. Calhoun of Pennsylvania, who has given his most sincere cooperation to every endeavor of the singing groups.—GEORGE J. MECHALSON, Sp. (W) 1/c, U. S. Naval Air Station, Lambert Field, St. Louis, Mo. (Formerly at University City Senior High School, University City, Mo.)

AS YOU KNOW, we are now developing the Overseas Recreational Music Program, and about every third week I move to a new camp. It is truly interesting working in the various camps and seeing them in action.

Upon reliable information received, one of the greatest needs of the soldier in overseas service is ability to entertain himself and others. The War Department therefore, through the Special Service Division, has recommended that courses be set up to train key men in each unit to lead singing and play and teach the so-called pocket-type instruments.

Because larger musical instruments often prove too bulky for the soldier to carry, particular stress is being placed on the small instruments, such as the old "sweet potato," or ocarina, the tonette, and the song flute, any one of which may be carried easily in the pocket of a soldier's uniform. Aside from this, the main advantage of these instruments is the ease with which they can be learned and the rapidity with which results can be obtained. In a short period of ten minutes, through the number system, a soldier can be taught to play a tune.

You see, the Army is not trying to make musicians of the soldiers, but rather is it trying to build up morale through participation in music activities, which will also be the medium through which a soldier may entertain himself and others when he arrives at his ultimate overseas destination.

Classes are set up in both song leading and pocket-type instruments and upon satisfactory completion of the course a certificate is issued. The courses are usually a part of the training schedule of the camp. Here at the Army Air Base in Santa Maria, California, upon the completion of the first class the commanding officer attended the graduation exercises and gave the boys a very fine talk and then presented the certificates. Membership in classes runs from 15 to 100, and as fast as one class is graduated another is started. Our classes are held each morning from 9:30 to 11:30 in the Base Theatre.

I noted in the paper the other day where Madame Chiang, in one of her recent interviews, said "Music keeps up morale," and, enlarging upon this further, stated, "This is the one respect where the American soldier and the Chinese soldier differ. Whereas most Occidental races depend on outside motivation to build up a soldier's spirit, the Chinese soldier takes with him into the field his flute, mandolin, and songs. With these he entertains himself, thereby also keeping up his morale."

We hope to have some of our fellows ready to take a little of their own entertainment into the field with them, too. From

the way our program is progressing now, I feel sure that they will very soon.

The enclosed photograph (see above) is of the second class here at the Air Base, taken on the stage of the Base Theatre.

Of course you understand that the aforementioned activities are only a part of the day's work of a music officer in the Army. Other activities include working with drum and bugle corps, fife and drum corps, community singing, assisting with bands and orchestra, and occasionally assisting with soldiers' shows.

Give my regards to all my friends when you see them.—KING G. STACY, Capt., A.U.S., Music Officer, N.S.C., Special Service. (Formerly of Lansing, Mich.; chairman, Region Three, N.S.B.O.V.A.)

THANKS for your kind letter of April 29. I appreciate the opportunity of conveying greetings to my friends in the M.E.N.C. through the medium of the JOURNAL.

The work grows more interesting every day. All the officers with whom I have come in contact have shown a gratifying sense of appreciation of the value of music as an important factor in the training program as well as a recreational activity. Efforts to marshal the forces of music and fit them to the pattern of Army life are meeting with increasing success.

In every camp the thousands of young soldiers who have received musical training from members of the Conference are rendering valuable service in assisting the Army to develop a vital music program. I find evidence on every hand to show that your Program for Music Education in Wartime is making a real contribution to victory on the battle front as well as on the home front.—HAROLD B. BACHMAN, Capt. A.U.S., Music Advisor, Sixth Service Command, Hdqrs. Sixth Service Command, Chicago, Ill. (Formerly of the University of Chicago and the Educational Music Bureau, Chicago.)

I GREATLY APPRECIATE your letter of April 9, which informs me that my name is to be carried on the files of the M.E.N.C. for the duration of my military service.

I am still vitally interested in music, even though my present status in the Glider Corps prevents my actual contact with the music on the fields at which I have been stationed.

During my ten months of enlistment in this branch of the Air Corps, I have had the pleasure of doing some radio work, some arranging for bands, and have played in a few camp dance bands for short periods of time. During those ten months, I have been stationed in ten different camps and have had the opportunity to observe the use made of music in the military life from coast to coast.

Music does not play a prominent part in the military life for the most part. However, when we find music in military life, that music is adding a definite attraction. The precision of the nightly retreat or the Saturday morning parade and review would be lost were it not for the martial strains of the band. The bimonthly shows and concerts are indeed a drawing card as a means of camp recreation. Such shows are usually well attended and enjoyed by the men in khaki.

In the everyday events of a camp we oftentimes will see a marching squadron suddenly break into a whistling unit while on the march . . . a cross-country hike group become a singing group . . . a barracks full of men having that night-

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## PUT EMPHASIS ON GENERAL PARTICIPATION, SAYS CAPT. GRANT

THE MUSIC CHAPTER prepared in coöperation with the U. S. Office of Education for publication in a bulletin on "Communication Arts in Victory Corps" is a source of complete satisfaction to all of us who are concerned with music in the Army. It renews again our faith in the men and women now guiding and shaping our school music program.

The basic concept on which "Music in the Victory Corps" is predicated is *general participation*. Since this is almost the only approach in which the Army is vitally interested, it is obvious that the preinduction program which features singing and the playing of pocket-sized instruments is an invaluable contribution to the music program in the Armed Services. Every high-school boy who thinks it is "sissy" to sing should get the notion out of his mind immediately. Commanding Officers overseas are sending back insistent requests for the kind of self-entertainment music program in which all the men can participate and which they can organize and direct themselves. This particularly means singing. It also means that we must train *now* in this country many thousands of song leaders if there is to be singing that counts later on. Good singing in the Army does not just happen any more than it will just happen in our high schools and colleges.

Top ranking generals of the United States Army have said that it is just as necessary to teach a soldier to sing as to shoot straight. They have said this because they know that (1) singing is almost the only kind of music soldiers can take with them to the front, (2) singing on the march is an actual *weapon* that helps get men to where they are going as quickly as possible, mentally alert, and in good spirits, (3) singing soldiers as they roll over occupied territory in tanks and jeeps make a friendly impression on native populations. Hard-boiled officers now know that singing, well organized and intelligently handled, can unify and solidify the fighting spirit of the American soldier.

What the Army thinks about singing, applies equally well to "informal" instruments such as the harmonica, tonette, ocarina and ukelele. These simple instruments may be learned quickly, and are readily carried wherever the soldier goes into active warfare. Men who can play these instruments on the transport, on the march, and in the rest areas are worth their weight in gold because their music provides a "lift" when it is most needed.

Every music educator who thinks in terms of winning the war now, and the peace afterwards (to say nothing of safeguarding his own job), will organize his music program with the emphasis on *general participation*.—RICHARD W. GRANT, Capt., A.U.S., Music Officer, Ninth Service Command, Fort Douglas, Utah. (Formerly second vice-president of M.E.N.C., and director of music, Pennsylvania State College.)

ly burst of songs . . . and even the individual soldier while walking to and from his places of duty doing his share of humming, whistling, and singing.

Why? Why? Why?

Music is more of a morale raiser than we credit it with being. The man who engages in song or music is lessening the tension of the task being done or the task that lies ahead.

So long as we keep singing, we'll keep united. And so long as we remain united, we can't be beaten.

Just in closing let me remind you that the Army Air Corps of the U. S. A. still has plenty of music and singing left in it, and we're going to do all we can to let that singing of ours be heard far out over the Pacific and well over Central Europe.—WILLIAM M. PARRISH, S/Sgt., Glider Corps, South Plains Army Flying School, Lubbock, Tex. (Formerly of Pittsburgh, Pa.)

I RECEIVED a U.S.O. appointment November 1 and was sent to Amarillo, Texas. I am enjoying the work immensely and find that my experience in the music field has certainly been a great deal of help to me. As you know, I have specialized in choral conducting and community singing and have done a great deal of group work. I lead the men in singing practically every night. I really get quite a "bang" out of it.

We have a music room here in our building and have in it an automatic combination radio-phonograph, musical instruments, and quite a nice group of recordings. We have four uprights and a Steinway. There are boys in there all the time, playing or listening to music. I have run across some really fine musicians here—even some who have played with the New York Philharmonic.

The work is very confining and the hours long. It certainly makes school teaching seem a snap by comparison. Some people thought that my coming down here would be a back step, musically, but I find my work more challenging than when I was teaching. The soldiers are very critical, and only the best will get by.

I have accepted a position with the U.S.O. to go overseas to Hawaii. I shall leave San Francisco around the first of June. My address in Hawaii will be in care of the U.S.O. Central Office, Alexander-Baldwin Building, Honolulu, T. H.

I thought maybe I would go to the Southwestern Conference Institute in Oklahoma, but I wasn't able to get away. This U.S.O. work is very strenuous and isn't the glamour job that many people think it is. I have enjoyed it, and I do feel that it is a vital contribution to the war effort.

Best of luck.—IRENE DE MUN, Program Director, U.S.O., Inc. (Formerly at Kansas State Teachers College, Emporia, Kan.)

I HAVE RECEIVED a bandmaster appointment in the United States Marines and have been assigned to duty at the Marine Base in San Diego, California. I have completed my school work here and will leave for duty next Wednesday.

I am turning over my duties as president of the Iowa Bandmasters Association to our secretary, Alonzo Leach, 805½ Locust Street, Des Moines, Iowa. We shall appreciate receiving such information and booklets as you may publish in the future.

Thank you very much for the splendid coöperation and many courtesies you have extended us in the past. I am sure you can

always depend upon the I.B.A. to give its support to any projects you may wish to promote. The teachers in the Waterloo public schools who are leaving for the service are being given a leave of absence and may return to their positions at the close of the war, so it is quite possible I may be able to return to Iowa and my many friends.

With very best regards, and hoping it may be my privilege to work again with the M.E.N.C. . . . —HERBERT GOODWIN, Bandmaster. (Formerly of Waterloo, Iowa.)

I APPRECIATE the action of the Board of Directors in retaining me as a member for the duration. . . . I want you to know that I sorely miss those "early-morning breakfasts" which Mrs. Bremer and I so often participated in at the conferences. . . .

The Specialist (Welfare) rating which is attached to my name should, I feel, be entirely familiar to anyone in the field of music education because it is practically "tailor-made" for our profession. The chief requisites for obtaining the rating of 3rd, 2nd, or 1st class petty officer (determined by age) is the ability to play piano and organ and familiarity with office routine.

I have prepared an article for our New York State School Music magazine, outlining in some detail the procedures necessary in obtaining the rating, and if any friends in the National Conference will write me, I shall be glad to send them a copy.

Perhaps I should have mentioned that as "Specialist (W)" we are known as chaplain's assistants.—LLOYD W. BREMER, Sp. (W) 1/c, Senior Chaplain's Office, Barr. C, U.S.N.T.S., Newport, R. I. (Formerly of Tonawanda, N. Y.)

YOUR LETTER finally caught up with me. The gesture of the Board of Directors regarding those of us in the services is indeed most generous. I appreciate very much the fact that the JOURNAL will be sent, as it is of great interest to me.

I was taken into the Army just a few weeks before the California-Western Conference was held in Santa Barbara. It was a great disappointment not to have been able to see our many plans materialize.

Miss Elsie Mecaskie, a Conference member and music instructor at the Atlantic City High School, does much to make us feel at home here. She has opened her home to us and we appreciate it greatly. To have the Conference affiliation means a great deal in more than just the valuable professional guidance which it offers. —RODERICK (JOHN R.) MOUNT, Pvt., 717th Training Group, A.A.F.T.T.C., Atlantic City, N. J. (Formerly of Santa Barbara, Calif.)

IT IS a great thrill to lead the singing of hundreds of soldiers, to lead choirs in Army chapels, to take entertainment into hospitals, to strengthen the Army band programs—and to do the many kinds of jobs that come my way.

You should hear the choir of WAACS and soldiers I started at my last camp! I had a string quartet playing Haydn and Mozart, and we are giving Gilbert and Sullivan's *Gondoliers*. Believe it or not, record concerts are well attended. Had the Boston Symphony here Sunday night.

We are now stressing music for men on board ships.—LORRAIN E. WATTERS, Capt., Music Advisor, First Service Command, Hdqrs. First Service Command, Boston, Mass. (Formerly at Des Moines, Iowa.)

TURN THE PAGE

THANK YOU very much for your prompt replies to my recent letters, and thanks, too, for placing my name on the list to receive the MUSIC EDUCATORS JOURNAL. When I was a teacher of public-school music, I read the publication carefully and received many valuable suggestions from the articles it contained.

I enlisted in the Air Corps exactly one year ago today, and have been in band work all of that time. The bands authorized for air bases are twenty-eight piece units which play anything from the *Beer-Barrel Polka* to *Il Guarany Overture*. The work, principally, is the playing for such formations as reveille, recruit drill, review of troops, and retreat, but there are many other cases where the band is employed. At Craig Field, Selma, Alabama, we played weekly concerts on the post, two radio broadcasts a week in town, and at least one squadron and one enlisted-men's dance.

The musicians on the whole are very good. Here at Newport we have two men with master's degrees in music and four with bachelor's degrees. Several of the players are conservatory students whose courses were interrupted by the war. With three hours' daily rehearsal time, it is easy to prepare concerts and work out quite a high grade of musical performance.

Band work is interesting to me not only because I was engaged in it professionally as a civilian, but for the effect it has on the morale of the boys in camp. I have seen recruits on the drill field, almost too tired to march, snap out of it and act like new men when the band came out to play for them. The ones who were having a difficult time keeping in step for the drill sergeant surprised themselves, and him too, with the assistance of a steady rhythm and appealing tune.

Army bands are quite similar to good high-school bands. The teaching technique is the same. What produces results in high-school organizations does the same in the military band. I enjoy my work very much and feel I was very fortunate to be able to continue after joining the Army. . . . —SIDNEY P. DAVIS, S/Sgt., N.C.O. in charge 387th A.A.F. Band, Newport, Ark. (Formerly of Medina, Ohio.)

THANK YOU SO much for your letter of April 9 concerning the status of members of the Conference now on military leave from educational duties. Believe me, the retention of those of us in this classification on the membership roll is much appreciated, for it is the means by which we may continue our present duties and keep posted on the work which the M.E.N.C. is continuing in music education.

As for myself, I enlisted in the Army last October 31 to enter the 370th A.A.F. Band and was granted a leave of absence from my duties as supervisor of music for the San Bernardino (Calif.) City Schools. This group has been based at the San Bernardino Army Air Depot and is truly a versatile and outstanding musical group, with a membership representing the cream of Hollywood radio, studio, and symphony talent. . . . At present I am playing violin with the strings, tuba with the marching band, and bass viol with the dance orchestra, which keeps me rather busy.

You may be interested to know that this band includes four other California music educators besides myself. They are: T/Sgt. John T. Boudreau, director, formerly of Loyola University, Los Angeles; Pvt. Charles Dana, of McKinley Junior High School, Pasadena; Pvt. Mervin S. Snider, professor of piano and theory, Pomona College, Claremont; and Pvt. David Rosenthal, of Beaumont High School, Beaumont. We are happy to be doing our part in this war and particularly to carry into the service the points which the Conference is stressing.

Thank you again, and best personal regards.—JOSEPH W. LANDON, Pvt., 370th A.A.F. Band, S.B.A.A.D., San Bernardino, Calif.

I HAVE RATHER lost contact with music in the public schools since entering the service and am glad to know that I will be getting the JOURNAL to help me keep some contact.

Several years ago I had a girl in my band who wanted to take bassoon lessons; I wanted to take flying lessons; so, since her father was the operator of the local airport, a trade was made. This flying turned into a hobby and then into a part-time job. This past winter I felt that I should devote full time to this field, so joined the Navy Air Corps. Rather strange how a bassoon caused me to get a commission in the Navy.—ALBERT G. BROWN, Lt. (j.g.), U.S.N.R., Flight Preparatory School, Cornell College, Mount Vernon, Iowa. (Formerly of Chanute, Kan.)

I WISH to offer my thanks to the Board of Directors for their thoughtfulness toward M.E.N.C. members during their service in our armed forces. . . . I entered the service on June 20, 1942, and served with the 81st Division at Camp Rucker, Alabama, until December. In December I entered the Infantry Officers' Candidate School at Fort Benning. On March 9, 1943, I graduated from the school as a second lieutenant. On March 26, I entered another branch of the Infantry School and at the present time am pursuing a course in motor maintenance.

Incidentally, the Army has adopted some of our modern educational principles and practices and has put them to work on a tremendous scale. Some of the results are really amazing.—LESTER (E. L.) BLACKMORE, 2d Lt., Inf., Fort Benning, Ga. (Formerly of San Mateo, Calif.)

RECEIVED your letter recently and am glad to hear about the decision that the Board of Directors has made. I always enjoyed the MUSIC EDUCATORS JOURNAL and shall be glad to receive it at the above address. Unfortunately, I have been unable to do much in the music field since the outbreak of war and my graduation from the New England Conservatory of Music with a B.M. degree in school music. I have done a little in the Army by being an organist, soloist, and choir director for Sunday services, and by playing and singing for all weddings on the post. One thing I can say is how interesting it is to form a choir of boys, as I have done, and just get them trained to a point where they sing pretty good, when all of a sudden they are taken from you and shipped to another base. This, to my way of thinking, is some experience. I have had singers from large choral groups such as Fred Waring's glee club, etc.

Thanking you for your greeting and earnest wishes, I remain, One of Uncle Sam's Men.—GEORGE RICHARDS, Cpl., Hdqrs. and Hdqrs. Squadron Barr. 125, Sioux Falls, S. D. (Formerly of Wollaston, Mass.)

THANKS for your offering to keep my name on the mailing list. I shall be very glad to receive the JOURNAL and any other information that you may have. At present I am assigned, with my band, to the Army Medical Center, Washington, D. C. Our duties are chiefly to furnish entertainment for the Medical Center and the Walter Reed General Hospital.—WILLIAM A. CAMPBELL, W.O. (j.g.), A.U.S., Commanding Hdqrs., 4th Army Service Forces Band, Army Medical Center, Washington, D. C. (Formerly of Auburn, N. Y.)

I WAS genuinely happy to get your letter of April 10, which informed me that I would be kept in the M.E.N.C. file as a member and receive the JOURNAL free. That is a much nicer treat than I had ever hoped for and I am sure many men in the service will appreciate this consideration.

I was a high-school band director at Laurel, Mississippi, before coming into the service. It was hard for me to realize how much a band adds to morale until I got into the Army, now I have had opportunity to get the lift that band music offers. Close order drill is much easier and snappier when the band plays for reviews.

I am now located in the heart of the American desert maneuver area near Desert Center, California. Life is pretty rugged here, but we feel that we are getting some very necessary experience and training.

Your fine program for keeping music going is commendable, and I extend my best wishes to you.—B. F. OGLETREE, 2nd Lt. Q.M.C., 502nd Q.M. Car Co., c/o Postmaster, Los Angeles, Calif., A.P.O. 545.

IT WAS indeed a surprise when I received the JOURNAL, for it was the first time I had received it since I was called into the Army from my job as a music instructor in high school.

I really enjoyed reading the magazine a lot, for it sort of brought me up to date on what is going on in the music field. Hope that others who were music instructors are receiving this magazine, for I know that they will appreciate it as much as I do.

Thank you for your kindness and consideration.—GEORGE B. AMES, Cpl., 3rd Hdqrs. Sp. Troops, XIII Corps, Fort George G. Meade, Md. (Formerly of De Ruyter, N. Y.)

THANKS very much for your letter of April 9, which reached me at my new address, and for the continuance of the MUSIC EDUCATORS JOURNAL. We may as well be in another world, or halfway 'round this one, as far as our contacts with music education are concerned, and it is a real joy to have the JOURNAL and to be thought of as an educator instead of just another guy in a uniform.

We don't have time nor opportunity to come in contact with school musicians hereabouts [Norfolk Navy Yard], and our former students are usually too busy to write many letters, so the only way we can keep aware of what's going on is through the JOURNAL. I even read the advertisements now! How grand it would feel just to have the responsibility of picking out a new piece of music for a group of my own! Well, the day will come. . . .

I am sending a recent program of our band, and perhaps you will know two or three school music men in the line-up . . . Pratt, Heney, Casey, and Dean\* all had school bands before Pearl Harbor. This will also show you that I am not wasting my spare time. [Ed. Note: The writer of this letter played two French-horn solos on the program referred to, one an original composition, the other his own arrangement of a Strauss concerto.] I've written another march, am just finishing a rhythmic novelty, and am starting on a French-horn solo.

Thanks again for your letter and the information it contained. Good luck to you in your work there, and I hope we'll all be back home soon.—DONALD I. MOORE, Mus. 2/c, U.S.N.R., Amphibious Force Admin. Command, Barr. 16, N.O.B., Norfolk, Va. (Formerly of Colorado State College of Education, Greeley, Colo.)

\* Edwin B. Pratt, Mus. 1/e; John J. Heney, Mus. 1/e; Raymond K. Casey, Mus. 1/e; Herman R. Dean, Bandmaster, U.S.F.R.

# Book and Music Reviews

## BOOKS

**Music in American Schools**, by James L. Mursell. [New York: Silver Burdett Company, 1943. 312 pp. \$2.60.]

Ever since the appearance of his first book in 1927, James Mursell's ideas have had a large influence on music education in America. Broadly trained in philosophy, psychology, and general education, he is at the same time an excellent amateur pianist, who used to amuse himself and startle his associates at Lawrence College by giving a piano recital every now and then. His combination of fine performing, musicianship, broad general education, and a highly analytical and penetrating intellect is what music education has lacked, and although Mr. Mursell has had no actual experience in teaching music in the schools, his basic philosophy and psychology are so sound that anyone with the requisite musicianship, mentality, and personality will be able to put them into practical effect without difficulty. This does not imply that Mr. Mursell's books are easy to read. His style is so condensed that one must read every word and stop often to go back over what he has read and gather the ideas together in order to understand and assimilate even a fair proportion of them.

This new book contains nothing essentially new or startling, and those who have studied "Principles of Musical Education," "Psychology of School Music Teaching," and "Human Values in Music Education" will find here the same basic philosophy and psychology. The author is perhaps a little more mature, a little surer of his ground, but essentially the new volume is a restatement—an integration and condensation—of Mr. Mursell's first three books on music education. There are eleven chapters, titled as follows: (1) Music in the Schools: The Substance of a Hope; (2) Basic Orientations; (3) The Teacher; (4) Teaching Materials; (5) The Sequence of Music Education; (6) Listening and Ear Training; (7) Rhythm; (8) Reading; (9) Voice and Instrument; (10) Creative Expression; (11) Public Performance. There is also a "Portfolio of Pictures Made from Photographs of Actual Classroom Work" which lends interest to the volume, although this reviewer feels that some way should have been found to scatter the illustrations through the volume.

There are various moot questions on which Mr. Mursell takes a very positive stand, and some musicians would probably quarrel with him about certain matters. But modern music education is so recent in its development that I will not criticize or quarrel with anyone who is seriously trying to think things through. I will, however, state that in my opinion the book ought to provide the reader with a bibliography, or perhaps reading lists at the end of each chapter. However, certain other recently published books contain excellent bibliographies and reading lists, so I will not even complain too seriously of this lack. Good books on music education are still so scarce that the addition of a new one is something of an event—especially when it comes from the pen of so capable and distinguished an author as James Mursell.

—Karl W. Gehrken

**Discovering Music: A Course in Music Appreciation**, by Howard D. McKinney and W. R. Anderson. Second Edition. [New York: American Book Company, 1943. 470 pp. \$3.75.]

It is gratifying to learn from the new revised edition that the authors, too, have continued discovering music since the first appearance of this work in 1934. A number of significant additions have been made, including new chapters on form in music and the composer's modus operandi; analyses of Tchaikovsky's Fifth, Sibelius' Second, and the Shostakovich Fifth; and a new glossary and chart of the arts against the background of history. Evidently the material on Impressionism and on nationalism in art has also been revised and brought up to date.

The discussion on musical forms is sound and readable, on the whole, although some details might be questioned, e. g., the oversimplification of the rondo form and the perennial confusion between the passacaglia and the chaconne despite Bach's classic examples. The analyses of the three additional symphonies are somewhat vague and "appreciative," as is the discussion of how the composer works, but the new glossary deserves unqualified praise. The chapter on music in the Americas is timely and accurate. Not only this chapter, but the whole work, is well documented by lists of suggested music and readings, and the topics listed for further discussion are provocative.

The book is undoubtedly stronger for the additions and revisions. Its underlying philosophy, the importance of relating music to its cultural background, is sound, and the approach fresh and stimulating. While there may be differences of opinion regarding technical details, there can be none about the book's value as a partial record of cultural development. To make such a record complete is obviously beyond its scope or the authors' intentions, but it does render a valuable service to lovers of music, whether teachers or students, by placing music in its true cultural perspective. The present revision certainly furthers this worthy end.

—Howard A. Murphy

## COLLECTIONS

**Landmarks of Early American Music, 1760-1800**: A Choice Valuable Collection of Psalm-Tunes, Hymns, Patriotic Songs, and Marches, compiled, arranged, and provided with historical and biographical notes by Richard Franko Goldman and Roger Smith. For chorus, band, or orchestra, singly or in combinations; for smaller vocal and instrumental ensembles; and for the piano. Conductor's Score. [New York: G. Schirmer, Inc. \$1.50. Also available: instrumental parts, 30c ea.; vocal scores—Numbers 1-10, 11-18, 19-24, 25-32, 25c ea. set.]

This excellent collection of early American music should be a boon to music educators in meeting three important needs: (1) incidental music for plays or other historical presentations for the period representing the birth of our country; (2) early American music for historical concerts; and (3) representative numbers to be used in various programs. Eighteenth-century music from European countries has been sought by many choral and orchestral conductors. We welcome the appearance of a well-edited collection of music from this period in the life of our own country.

A feature of the work is its adaptability to a variety of combinations: The choruses can be used either with or without accompaniment. The piano parts may be used as accompaniment to the voices or as piano solos. The orchestra or band version can be used alone or with chorus.

The first eighteen numbers are of a sacred nature. The remaining choruses include a number of pieces referring to famous individuals and historical incidents.

This material is suitable for high-school as well as adult groups. While most of the numbers will be particularly effective with large choruses, they can be given with smaller groups. The historical and biographical notes will be helpful to those who are using the material in educational situations.

—Raymond Burrows

**Songs of the Hills and Plains**: Early American Songs Arranged for Modern Use, by Harry Robert Wilson. [Chicago: Hall & McCreary Company. 64 pp., octavo size, 60c; quantities, 54c ea.; postpaid.] A well-selected program of American songs, skillfully arranged for unison, and in some instances part, singing, with excellent accompaniments. Included in this attractively designed songbook are some good old-timers which have escaped other collections. Directions for staging or dancing many of these songs give the book added value for summer-camp, school, and community folk-dancing groups. The songs, too, are suitable not only for young and older students, but for adult singers who enjoy gathering around the piano at an evening.

—George Strickling

**30 and 1 Folk Songs from the Southern Mountains**, compiled and arranged by Bascom Lamar Lunsford and Lamar Stringfield. [New York: Carl Fischer, Inc. 75c.] More of such collections should be made available to the school musician. These songs of the Southern mountains are well edited, with no attempt to beautify them in any way. The accompaniment is devoid of modern harmonic changes, thus preserving the natural simplicity and characteristics of these indigenous American songs. Here is a folk-song collection that will prove very useful.

—Harold Tallman

**Songs from the Veld**: Fourteen Songs from South Africa, by Josef Marais. [New York: G. Schirmer, Inc., 1942. 32 pp. 75c.] A unique addition to songs for home and school are these catchy ballads endeared to radio listeners by Josef Marais and his troupe in their Sunday-afternoon broadcasts. The introduction contains valuable data; interesting and informative notes and pronunciation guides are given for the songs. This is one of the first publications in America which offers texts in both English and Afrikaans, the official languages of the Union of South Africa. Here is an opportunity to become acquainted with another of our allies in the United Nations. The songs are also available in two Decca record albums.—Helen Grant Baker

**Stephen Foster**: Twelve Favorite Songs by America's Best-loved Master of Melody, arr. and ed. by Jeffrey Marlowe; line drawings by George and Doris Hauman. [Boston: Boston Music Co. \$2.00.] This book should be popular, chiefly in the home. It is the sort of volume that the school music teacher might keep on the piano for groups of boys and girls to enjoy as they gather around in informal moments. The twelve numbers in the book are the best known of the Foster favorites. The piano accompaniments are appropriate and effective.

—R. B.

**Rounds and Canons**, arr. and ed. by Harry Robert Wilson. [Chicago: Hall & McCreary Company.] This fascinating volume is not only a good source for finding familiar rounds, but also includes a considerable number of new compositions in this form. The suggested methods for using the rounds will help liven many a party. Some of the canons included are among the treasures available in this form. At the close of the book, Mr. Wilson has included four concert versions of well-known rounds.

Not only will this book be valuable in many school situations,

tions, but it offers a good solution to the community song leader who is faced with the problem of group singing without piano accompaniment, or group singing where the voices are unevenly balanced. —R. B.

**La hora del canto** (The Hour of Singing): Selected Latin-American Songs Especially Adapted for American Students by F. Gonzales. [New York: Edward B. Marks Music Corporation, 1942. 55 pp. 35c.] For students of Spanish this collection of popular Latin-American songs offers material for many happy hours of singing. It is an attractive and conveniently arranged songbook which each student will wish to own, and includes many favorite songs of the entertainment world. Typical of the contents are "Adelita," "Chiapanecas" (Mexican "clap hands" song), "Alla en el rancho grande," and "Preguntale a las estrellas." Simple harmonies are given for a number of the songs. The piano accompaniments are simple and attractive. Only Spanish words are given. —H. G. B.

**Noble Cain's Pre-High School Chorus Book.** [Philadelphia: Oliver Ditson Company, Theodore Presser Co., Distributors. 75c.] This new book by Noble Cain will be useful not only in junior high school but also in the fifth and sixth grades. Some songs are for treble voices; others add a bass part; where the tenor occurs, it follows a range suitable for the "alto-tenor." We predict that boys and girls will like this book as much as their teachers do. —R. B.

**Renaissance to Baroque:** Three Centuries of Choral Music, Vol. IV (German Music), selected and edited, with historical and biographical notes, by Lehman Engel; English adaptations by Marion Farquhar. [New York: Harold Flammer, Inc. 90c.] This fourth volume of Mr. Engel's series comprises German music from the time of Heinrich Isaac in the late fifteenth century up to Johann Sebastian Bach. The collection is well edited and will be welcomed by those who feel that we should give more attention to this period in choral literature. Most of the numbers are for four-part chorus, although there are examples of three- and five-part music. With a single exception, the numbers are to be sung without accompaniment, but the piano reduction is included for rehearsal purposes. —R. B.

#### OPERETTAS

**Hats Off!** (Operetta in Two Acts); music by Adele Bohling Lee; book and lyrics by Hazel E. Harrison; adaptation by Don Wilson. [Chicago: Raymond A. Hoffman Co. Vocal score and libretto complete, \$1.25; stage manager's guide and manual of dance steps and ensembles on rental until date of performance, \$1.00 ea.; standard orchestration and additional orchestra parts on rental for one month, \$10.00 and \$1.00 resp. Performance rights given only upon purchase of 15 copies of vocal score.]

This bright and tuneful story of the exploits and romance of John Paul Jones is given an up-to-the-minute twist by a prologue in which an American boy of twelve tries to enlist in the Navy. The main body of the story, dealing with the history of the United States Navy, is authentic yet full of rollicking humor.

"Hats Off!" is suitable for either junior or senior high school. The casting, which is very elastic, calls for a baritone or tenor, two sopranos, a mezzo-soprano, a contralto, and fourteen speaking parts. There is a singing chorus of sailors and girls, and dances by Scotch groups, Colonial girls, and specialty groups are suggested. The music is within easy range, and the choruses are written in two- and four-part harmony which appears effective and not difficult. Several of the numbers are for girls' chorus or trio. This operetta may be presented with one simple stage set. —H. G. B.

**The Feast of Raymi:** A Peruvian Play for Children, with Choreography and Music, by Charlotte Perry; musical settings by D. H. Decker. [New York: J. Fischer & Bro., 1942. \$1.50.] Composed with the help of the children and staff of the Rosemary Junior School, Greenwich, Conn., this delightful work is an example of the best results of an experience curriculum. It furnishes an admirable vehicle for a meaningful study of an ancient culture, and its entertainment features are extraordinary. The text has poetic quality, the music is authentic and well arranged, and the dances are carefully described. The publication contains all production details. —H. G. B.

**The Gondoliers**, by Gilbert and Sullivan. Authentic version edited by Bryceson Treharne. [New York: G. Schirmer, Inc. \$2.00. (Score contains all dialogue.)] Although not given in this country so frequently as "Pinafore" or "The Mikado," this operetta is one of the most colorful and attractive of all the Gilbert and Sullivan works, and is strongly recommended for production by high-school or other amateur groups. This authentic version is clearly printed, in marked contrast to the older editions, and contains complete stage directions. In two acts, the performance requires an entire evening.

—Clara E. Starr

#### MINIATURE SCORE

**Concerto in F for Piano and Orchestra**, by George Gershwin, ed. by F. Campbell-Watson. Miniature Orchestra Score. [New York: Harms, Inc. \$3.00.] This is a cross between the usual pocket-sized miniature score and the full-sized conductor's score. It is beautifully set up and provides an example which other publishers may well follow. The work itself needs no introduction. The accompaniment is scored very fully and can be played by the better class-A orchestras which have fine wind sections. —Paul Van Bodegraven

#### ORCHESTRA

**Orpheus in the Underworld—Overture**, by J. Offenbach, arr. by Louis G. Wersen. [New York: Carl Fischer, Inc. Set A—score and set of parts, \$5.00; Set B—score, set of parts, and extra strings, \$7.00; Set C—score, set of parts, and extra strings, \$8.50; conductor's score, \$2.25; extra parts, 25c ea.] Here is an old favorite brought out in Fischer's American Orchestra Edition. It preserves the high standard we have come to expect in this edition. The full score is a treat for those of us who have been forced to conduct by guess or by gosh from the usual assortment of incomplete conductors' scores. Fingerings are marked—always a help to the conductor who isn't familiar with the strings.

The overture lasts 8½ minutes and is very brilliant without being difficult. It has cadenzas for violin and clarinet and solo parts for the cello section. Suitable for better class-B orchestras with good wind sections. —P. V. B.

**Suite for Strings from "The Double Dealer,"** by Henry Purcell, ed. by Paul Stashevitch; keyboard realization by Ernst Victor Wolff. [New York: Music Press, Inc. Score and parts, \$2.75; score, incl. piano, \$1.75; extra parts, 30c ea.] Very nice suite, though some of the movements are inordinately short. Good arrangement. —Eugene J. Weigel

**University String Orchestra Album:** Selected Classics for String Orchestra with Optional Third Violin and Piano Accompaniment Part, compiled, edited, arranged, and provided with descriptive notes by Albert Stoessel. [New York: Carl Fischer, Inc. Full conductor score, \$1.50; piano accomp't, \$1.25; string parts, 60c ea.; optional third violin, 60c.] It is a pleasure to remind school and community orchestra directors of this fine collection, which has been used for years by string ensembles. With the third violin, full conductor's score, and piano accompaniment added to the full string choir, it is useful in several combinations. Mr. Stoessel's authoritative editing and arranging is sufficient guarantee for recommending these pieces to any concert organization. The program notes are most welcome. The composers represented are Mozart, Tenaglia, Bach, Handel, Schubert, Gluck, Rameau, Haydn, and Byrne. Why not a second volume, Mr. Stoessel?—David Mattern

#### BAND

**American Salute**, by Morton Gould, based on "When Johnny Comes Marching Home"; trans. by Philip J. Lang. [New York: Mills Music, Inc. Full band, \$3.50; symphonic, \$5.00; conductor's condensed score, 50c; extra parts, 20c ea.] A very interesting theme and variations, playable by the average band with a fair amount of rehearsal. It is spiced with enough dissonance and rhythmic variety to give it a definitely modern flavor. The arranging and general distribution of parts are refreshing and pleasingly unhackneyed. This is one of Gould's best for high-school bands.

—Clifford P. Lillya  
**New China March**, by Morton Gould, based on the Chinese song "Work as One," by Shu Mo; trans. by Philip J. Lang. [New York: Mills Music, Inc. Full band, \$2.50; symphonic, \$4.00; conductor's condensed score, 50c; extra parts, 20c ea.] Here is a fitting musical tribute to one of the United Nations which heretofore has not been adequately represented in concert-band repertoire. Although the work could not be termed easy, many high-school bands will find in this composition the answer to their problem of how to include China on a program featuring music of the United Nations. —C. P. L.

**The Hills, the Devil, and MacArthur**, by Russell McLaughlin, Ole B. J. Foerch, and Graham T. Overgard, arr. by Graham T. Overgard. [New York: Robbins Music Corporation. Standard band, 75c; symphonic, \$1.25; conductor part, 20c; other parts, 10c ea.] This is a solidly arranged march song—consisting of an introduction and two choruses connected by a novel break strain—with patriotic implications. Should be welcome on any program where a stirring march is appropriate. —C. P. L.

**Comin' in on a Wing and a Prayer**, by Harold Adamson and Jimmy McHugh, arr. by Paul Yoder. [New York: Robbins Music Corporation. Standard band, 75c; symphonic, \$1.25; conductor part, 20c; other parts, 10c ea.] One of the songs currently popular with the men in service, having been selected for the "Army Hit Kit," it is gratifying to have this number available for high-school bands before its popularity has begun to wane. The arrangement is easy and adequate. —C. P. L.

**You're in the Army Now (Paraphrase)**, by Lucien Cailliet. [New York: Boosey-Hawkes-Belwin, Inc. Full band, \$2.50; symphonic, \$3.50; conductor's score, 40c; extra parts, 20c ea.] This is a spirited and exceedingly clever treatment of the well-known bugle call. The number opens with a drum solo, which doesn't sound very original, but then follows an interesting fugato arrangement for two cornets and trombone that is bound to capture the audience's attention. Interest is sustained throughout. —C. P. L.

**The Song of the Seabees** (official song of the Navy Construction Battalion), by Sam M. Lewis and Peter De Rose, arr. by Paul Yoder. [New York: Robbins Music Corporation. Standard band, 75c; symphonic, \$1.25; conductor part, 20c; other parts, 10c ea.] Another song of the service—after the pattern of football fight songs. The tune is catchy, and the arrangement is solid but not lacking in interest. Any high-school band should be able to play it with little preparation. —C. P. L.

**The Nation's Prayer (Panis Angelicus)**, by César Franck, arr. by George F. Barr. [New York: Boosey-Hawkes-Belwin, Inc. Full band, \$2.50; symphonic, \$3.50; conductor's score,

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40c; extra parts, 20c ea. Also published for chorus—SSA and SATB, 15c ea.] An excellent arrangement for band and chorus of this well-known composition. Words are patriotic in a dignified manner, making the number suitable for occasions when "flashy" patriotism is not in good taste. —C. P. L.

**Red Cavalry March**, by Morton Gould, based on the Red Army songs "Cavalry of the Steppes," by L. Knipper, and "Song of the Tachanka," by K. Listov; transcr. by Philip J. Lang. [New York: Mills Music, Inc. Full band, \$3.50; symphonic, \$5.00; conductor's condensed score, 50c; extra parts, 20c ea.] Two authentic Red Army songs are here offered in a very "dressy" arrangement. The songs themselves have a charm and strength that seems to spring largely from their directness and simplicity. Bands of slightly better than average technical ability will doubtless find Mr. Gould's ingenious treatment interesting. —C. P. L.

**Victory** (American Selection), by Paul Yoder. [New York: Carl Fischer, Inc. Standard band, \$2.00; symphonic, \$3.75; conductor's part, 30c; extra parts, 20c ea.] Mr. Yoder has presented here a fine arrangement of well-known American songs. The victory motif of three dots and a dash introduces the medley and leads into a solid arrangement of *Hail Columbia* which is followed by the motif again in modulation to America, in which the full melody is given the brass and sax choirs, with the upper reeds in running parts. *Columbia the Gem of the Ocean* is next presented, after a legato effect in triple time of the . . . idea. *Maryland, My Maryland*, written first for brass, then for reeds and full band, precedes a lively *Yankee Doodle* piccolo, flute, and drum effect, which leads into a lively *Dixie*. A *maestoso* V-theme presents *America the Beautiful*, which ends in the V-motif and may be followed, after a brief pause, by *The Star-Spangled Banner*, which is included in the score. The composition is easy, playable, and meets a definite need for works such as these. —W. Hines Sims

**Dance of the Boys** (from the Azerbaijan opera "Shah Senem"), by Reinhold Glière; scored for band by Richard Mohaupt. [New York: Am-Rus Music Corporation. Standard band with conductor's condensed score, \$3.50; symphonic, \$5.50; conductor's condensed score, 60c; separate parts, 15c ea.] Perhaps this composition can best be described by comparison with the well-known "Russian Sailors' Dance." Both numbers begin rather moderately and work through a series of variations on a short theme to a frenzied climax. However, "Dance of the Boys" is shorter, and easier to play. Its harmonic structure is seasoned with quite a few open fifths, which give it a distinctive flavor. It looks like a good number for the average high-school band to work on, since effective performance will necessitate cultivating a good staccato articulation at all dynamic levels. —C. P. L.

**March and Chorus "See, the conq'ring hero comes!"** from the oratorio "Judas Maccabaeus," by Handel, transcr. by Richard Franko Goldman. [New York: Carl Fischer, Inc. Standard band, \$3.00; concert, \$4.50; symphonic \$6.00; condensed conductor's part, 50c; other parts, 30c ea.] Mr. Goldman here adds a fine transcription of a master work of choral literature to our band libraries. This transcription is well arranged and instrumented so that the average band can do a fine job of playing it. There are no great difficulties and the crosscuing is excellent. The oratorio on Judas Maccabaeus was composed in 1746 and is one of the best works of Handel. Here the original order of the two numbers has been reversed to give prominence to the chorus, which is the more familiar.—W. H. S.

**Show Boat—Selection**, by Jerome Kern, arr. by Guy Jones. [New York: T. B. Harms Co. Standard band, \$3.50; symphonic, \$5.00; extra conductor's part, 50c; other parts, 25c ea.] Your listeners will enjoy this number. It contains portions of many of Kern's tunes that have become favorites, such as "Old Man River," "Make Believe," "Can't Help Lovin' Dat Man," and others. The band parts are well scored, but the conductor has a very condensed score. The number is not difficult and is playable by any good class C band. Gives the band practice in smooth legato passages as well as syncopated rhythms. Basses would be more effective if written an octave lower in some places. —Harold G. Palmer

**Swanee Satire**, by David Bennett. (A Comic Travelog for Band, with Narrator.) [New York: Carl Fischer, Inc. Standard band, \$3.50; concert, \$5.00; symphonic, \$6.75; condensed conductor's score, 50c; other parts, 30c ea.] A novelty program number which utilizes the tune *Swanee River* as one might hear it played in different parts of the United States and in different circumstances: in an Army camp, in a cabin in the Ozarks, in a neighboring town (for humor), in the Mexican Quarter in San Antonio, Texas, at a gay Hollywood party, as a bedtime story, in New York City. All during the playing and between episodes a narrator makes the number live in the imagination of the audience. A particularly fine work for injecting humor into a program—and humor does often play a big part in a successful program. —W. H. S.

**Calfskin Calisthenics**, by David Bennett. Solo for trap (double) drums and band [New York: Carl Fischer, Inc. Standard band, \$2.50; concert, \$5.00; symphonic, \$6.75; condensed conductor's part, 50c; other parts, 30c ea.] This was one of the feature numbers of the All-State Wisconsin Band at the M.E.N.C. convention last year. Mr. Bennett conducted the band and a splendid drummer did the solo. The title in itself arouses the interest of an audience. A band possessing a fine drummer who is well drilled in routine for traps can

present a sure-fire program hit by playing this. Considerable traps, such as tom-toms, cymbals, wire brushes, sock cymbal, etc., should be used for best effects. This piece gives the drummer a real break. —W. H. S.

#### BAND OR ORCHESTRA

**Developing Instrumental Musicianship**, by Irving Cheyette and Edwin M. Salzman. Conductor's Manual. [New York: Irving Berlin, Inc. Educational Music Division. Conductor's Manual, \$2.00; Individual Book, \$1.00; Student's Progress Chart, 20c ea., \$2.00 a dozen, \$15.00 a hundred.] This is designed for use with full band or orchestra. It contains scales and chords in all keys and meters, and studies in style (phrasing, nuance, shading, and polyphonic style). The aim is to develop sound musicianship as well as mechanical dexterity. The arrangement of parts makes it possible to combine beginning, intermediate, and advanced students.

The teacher who finds it necessary to teach such fundamentals as found in this material in the full ensemble rehearsals will do well to look over this book rather thoroughly. It provides excellent material for home practice, without which no ensemble can reach maturity. Those who use it should study the plan of organization very carefully, since the authors give many valuable suggestions for using the material as presented.

—P. V. B.

#### SOLO STRINGS

**Moods Moderne**, arr. by D. Savino. Violin and piano; cello and piano. Two collections comprising "Deep Purple," by Peter De Rose; "Manhattan Serenade," by Adamson and Alter; "Daybreak," by Adamson and Grofe; "Blue Moon," by Hart and Rodgers; "Stairway to the Stars," by Parish, Malneck, and Signorelli; "Siboney," by Morse and Lecuona; "When I Grow Too Old to Dream," by Hammerstein and Romberg; "Rose Room," by Williams and Hickman. [New York: Robbins Music Corporation; Violin and cello arrangements pub. separately, \$1.00 ea.]

Very usable material for young violinists and cellists. Valuable in stimulating the interest of student players. While the music is of limited educational value, it will serve a definite purpose in extending the repertoire. The arrangements are well written, and all selections lie within easy position range for both instruments.

—T. Frank Coulter

**Preludes**, by George Gershwin, transcr. by Jascha Heifetz. Violin and piano. [New York: Harms, Inc. \$1.50.] Three fascinating transcriptions of unusual interest, created and arranged by master minds. Difficult.

—T. F. C.

**Scherzo**, by Leo Dubensky. Violin and piano. [New York: G. Ricordi & Co., Inc. 75c.] A scherzo of melodic and technical interest. Plenty of fire without too much difficulty. A very interesting and worth-while work.

—T. F. C.

**La oración del Torero**, by J. Turina, transcr. by Jascha Heifetz. Violin and piano. [New York: Carl Fischer, Inc. \$1.00.] Turina enthusiasts will welcome this Heifetz transcription. It abounds in the moody, suave, and occasionally sultry idioms of Spanish folk music. A colorful addition to the recital program.

—D. M.

**Sonnet, No. 2**, by Isidor Achron. Violin with piano accomp't. [New York: Carl Fischer, Inc. 75c.] A lyrical piece that should entice advanced violin students who have a taste for the modern. Teachers will find this to be a good study in tone and intonation. The piano part demands a mature technique.

—D. M.

**Universal's Fundamental Method for the Cello**: A Graded Elementary Course, by Ried Knechtel, ed. by Milton James. [New York: Universal Music Publishers. 75c.] This method gallops along at a pace that only the talented will be able to maintain. In its 52 pages it covers half, first, third, and fourth positions, tenor clef, nine keys, division of the beat into quarters, and 6/8 measure. Those looking for a method to use with talented beginners beyond the elementary-school level should examine this book.

The pictures showing how to hold the bow and cello, the position of the left hand, and how to draw the bow are exceptionally fine. The teachers who must teach cello although they do not play it would do well to buy the book just for the pictures, because study of them will eliminate so many of the common faults now observed among school players.—P. V. B.

#### WOODWINDS

**Toada**, by Francisco Braga. Solo bassoon with piano accomp't. [Boston: Cundy-Bettoney Co., Inc. 90c. Published in cooperation with the Music Division, Pan American Union.] Tuneful, nice piece. Interesting and tricky rhythms.

—George Waln

**A Tune a Day** (A First Book for Clarinet Instruction in Group, Public School Classes, or Individual Lessons), by C. Paul Herfurth. [Boston: Boston Music Company. 75c. (See April issue for review of book of same title for cornet or trumpet.)] This is an elementary method designed for class instruction, to cover one year of work on the basis of one lesson per week. The material is well planned from the standpoint of child interest and development. The fingerings as presented here from pictures of the instrument are shown with greater clarity than by any book this reviewer has yet seen. The theory lessons and practice charts are logical. There may, however, be a variance of opinion as to the procedure used in presenting new rhythmic problems. The objectives of each lesson are printed at the top of the page.

—G. W.

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**Eck Method for Flute, Book Two**, by Emil Eck. [New York: Boosey-Hawkes-Belwin, Inc. \$1.00.] Written to follow a beginning method. Includes all major and minor keys. A fine variety of technical exercises with especial emphasis on developing the third octave of the flute range. Embellishments very well treated, including the trill with correct fingerings. Great variety of rhythms and musical styles. Double and triple tonguing are included. A fine, studious, complete intermediate flute method. —Vincent A. Hiden

#### BRASSES

**Edwards-Hovey Method for Cornet or Trumpet, Book Two**, by Austyn R. Edwards and Nilo W. Hovey. [New York: Boosey-Hawkes-Belwin, Inc. \$1.00.] Written to follow a beginning method. Technical exercises include the major scale, a scale exercise, interval study, chromatic study, major and dominant-seventh arpeggios, relative-minor scale, and the minor and diminished-seventh arpeggios in each of the nine common key signatures. Original études, duets, excerpts from the classics, and songs develop style, phrasing, intonation, and tone quality. Triple tonguing, four-note grupetto, and the grace note are included. The upper range goes up to the first-added-line A. A complete intermediate method which will develop sound musicianship. —V. A. H.

**Harvey Method for Trombone and Baritone, Book Two**, by Russell Harvey. [New York: Boosey-Hawkes-Belwin, Inc. \$1.00.] Written to follow a beginning method. Long tones, scale studies, legato and staccato exercises are included in this method. The excellent chord studies deserve especial commendation. Familiar songs and excerpts from the classics have been included to develop musical style and a singing tone. Legato playing is well treated. The range goes up to the third-added-line G, which is commendable in that students are not encouraged to try for extreme high range until well prepared. A good intermediate method. —V. A. H.

**Rondo Capriccioso**, by Felix Mendelssohn, arr. for three B<sub>3</sub> cornets (or trumpets) by Leonard B. Smith. [New York: Mills Music, Inc. Complete with full score, 75c; full score only, 35c; parts, 20c ea.] Abbreviated and somewhat garbled version of a popular piano piece. Good study material and effective for performance if it can be done with the requisite lightness and brilliance. All three players get a good share of the fun. —Francis Findlay

**Swedish Coronation March**, by Johan S. Svendsen. Arr. for four B<sub>3</sub> cornets (or trumpets) by Leonard B. Smith. [New York: Mills Music, Inc. Complete with full score, \$1.00; full score only, 50c; parts, 20c ea.] A stirring march tune with contrasting quieter passages and interspersed with fanfares. Rather well arranged, although the main interest and principal burden falls to the first of the four players, perhaps unavoidably. Useful extracurricular material, or as a vehicle to show off four of the best trumpets in a given school. —F. F.

#### PIANO

**The Oxford Piano Course, Fifth Book**, by Gail Martin Haake, Charles J. Haake, and Osbourne McConathy. For class and individual instruction. [New York: Carl Fischer, Inc., agents for Oxford University Press, 1942. \$1.00.] This volume is a well-graded and carefully edited extension of the Oxford Series already published under this title. In addition to works composed by those who are primarily known as teachers, we find excellent samples of the compositions of Gretchaninoff, Bach, Schubert, Grieg, Heller, Mendelssohn, Handel, Sowerby, Mozart, and Chopin. —R. B.

**The Three Billy Goats Gruff**, by Helen A. Greim. Piano solo. [Chicago: Clayton F. Summy Co. 40c.] Miss Greim has shown an understanding of school music needs in her presentation of this four-page musical story in three short numbers based on the Scandinavian folk tale which has fascinated our first- and second-graders for years. Any grade-school teacher who plays the piano enough to handle her own rhythm work will be able to master this simple composition, and gain the appreciation of her children. The piece could also be played by a child in the second year of piano study. —R. B.

**Let's Listen to the Birds**: Stories and Music for Listening and Playing, by Lottie Ellsworth Coit and Ruth Bampton; illustrated by Ruth Doering. [New York: Harold Flammer, Inc.] Fifteen different birds are represented, with pictures and descriptions of each. The music includes first the simple bird call, then an easy piano piece based on the call. The piano pieces are simple enough so that children who listen to this material during their nursery-school period might look forward to playing the pieces before long. —R. B.

#### RECORDERS

**Sonata for a Quartet of Recorders**, by G. B. Sammartini, transcr. by Franz Wasner. [New York: G. Schirmer, Inc. \$1.25.] An excellent four-part arrangement in three movements, for alto I and II, tenor, and bass. A composition that would require considerable dexterity and finesse. A very musical adaptation of the eighteenth-century composer's work. —E. J. W.

**Trio Sonata**, by G. P. Telemann, transcr. by Franz Wasner. For two alto recorders and harpsichord or piano (with viola da gamba or cello ad lib.). [New York: G. Schirmer, Inc. \$1.50.] The music is of excellent quality, nicely arranged, but of more than average difficulty. The lower parts are not limited to supplying the harmony, but frequently carry the melodic interest. —E. J. W.

#### CHORAL OCTAVO

##### Associated Music Publishers, Inc., New York

Six Chansons by Paul Hindemith on Original French Poems by Rainer Maria Rilke, for Four-part Chorus of Mixed Voices, Unaccompanied: (1) The Doe (La Biche); (2) A Swan (Un Cygne); (3) Since All Is Passing (Puisque tout passe); (4) Springtime (Printemps); (5) In Winter (En hiver); (6) Orchard (Verger). English and French words, the translations by Elaine de Singy. 15c ea. This cycle of six interesting numbers would make an effective group on a French program. —Hazel B. Nohavec

##### C. C. Birchard & Co., Boston

Laurel Octavo: (1) Echo Rondel, by Don Malin; words by George Peele (1557-1598). SSA, a cappella. 15c. A charming song for women's voices; well written for all voices. Phrygian mode. (2) I Needed the Dawn, by Albert D. Schmutz; words by Jean M. Snider. SATB, a cappella. 15c. Inner voices have many rhythmic and intervallic problems that would need much rehearsal to bring out the full flavor of the tonal color. Very unusual musically. Fine text. (3) In Tune with the Seasons, by Louis A. Meier. SSAATTBB, a cappella. 16c. Madrigal text and music. Good program music, with good voice ranges. Easy. (4) Kung Fu-Tze, by Roy Spaulding Stoughton; words by Gerald Chan Sieg. SSA, accomp'd. 16c. A very unusual setting of an interesting text. Would interest the more mature musician. Easy. Fine accompaniment. Recommended. (5) Lucy Ashton's Song (from "The Bride of Lammermoor"), by Charles Wood; words by Sir Walter Scott. SA, accomp'd. 12c. Adapted to medium range. Text rather mature for young students. —H. T.

##### Boosey-Hawkes-Belwin, Inc., New York

Boosey Series of Choral Music: (1) All in the April Evening, by J. Michael Diack, arr. by Wayne Howorth; words by Katharine Tynan Hinkson. SSA, accomp'd. 15c. Beautiful text. An easy, melodious setting well within the voice range of young singers. Each voice part is interesting. Many opportunities for beauty of interpretation. (2) Now Sleeps the Crimson Petal, by Roger Quilter, arr. by George Shackley; words by Tennyson. SSA, accomp'd. 15c. A truly delicate song for girls. Moderately difficult. Melodious parts for all three voices. It is well for girls to be acquainted with this poem. —Ruth Jenkin

##### Broadcast Music, Inc.

BMI Choral Edition: Cantate Domino (Sing unto the Lord), by Leo Hassler, rev. and arr. by C. A. Terry. SATB, with piano or organ accomp't. 15c. Text in Latin. Very vocal and tonal. A fine number for any chorus. Not difficult. Voice range within limits of any singer. May be sung a cappella. —Francis H. Diers

##### Chappell & Co., Inc., New York

Vocal Library of Part Songs: (1) Careless Love, by Jacques Wolfe (based on an old folk tune), arr. by William Stickles; words by Roark Bradford. SATB, accomp'd. 15c. An easy arrangement of an old folk tune. Stays within reasonable voice ranges. (2) Three Little Fairy Songs, by Maurice Bealy, arr. by William Stickles; words by J. L. Crommelin Brown. SSA, accomp'd. 15c. Three clever, usable, singable novelties. —Capt. Richard W. Grant

##### Oliver Ditson Company, Theodore Presser Co., Distributors, Philadelphia

Three-part Songs: (1) A Dream, by Edvard Grieg, arr. by Kent Gannett; words by Friedrich von Bodenstedt, transl. by Charles Fonteyn Manney. SSA, accomp'd. 15c. Text more suitable for boys than for girls. Moderately difficult. Good arrangement of a delightful melody. (2) Remembrance, by Johannes Brahms, arr. by Paul Keopke; words by Max von Schenkendorf, transl. by F. F. Bullard. SSA, accomp'd. 15c. Moderately easy. The rhythmic beauty is retained in the vocal arrangement. Fine range for young voices. —Ruth Jenkin

Part Songs for Men's Voices: (1) The Arkansaw Traveler (American folk song), arr. by Robert Elmore; text by Robert B. Reed. TTBB, with accomp't of piano, four hands. 20c. Excellent for a good boys' glee club and two good accompanists. The boys will really work, and the audience will applaud enthusiastically. Good voice range. Difficult, but fun. (2) Of All the Year, 'Tis Summer! by Samuel Richards Gaines. TTBB, accomp'd. 15c. For mature men's chorus which works seriously and is not afraid to sing of summer and love. Excellent opportunity for beautiful voice blending and tone color. —R. J.

Part Songs for Mixed Voices: The Maiden and the Hazel Bush (Swedish folk song), arr. by William S. Nagle; English translation by Frances D. S. Tatnall. SATB, a cappella. 15c. Easy and delightful folk song. Sing it for fun and for an excellent study in variety in color and diction. —R. J.

##### Leo Feist, Inc., New York

Feist Choral Library: Siboney, by Ernesto Lecuona, arr. by Charles L. Cooke; English lyric by Dolly Morse. TTBB, accomp'd. 15c. An attractive arrangement of the popular Cuban song that should be greatly enjoyed and effectively sung by many high-school groups. Not difficult, except for the tricky rhythm. —Anne Grace O'Callaghan

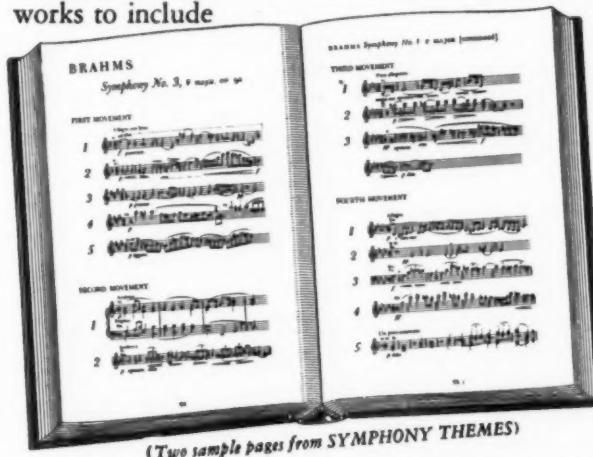
##### J. Fischer & Bro., New York

Patriotic Anthems by Harvey Gaul—From the Archives of American Women: (1) Abigail Adams' Petition for John Adams. SSAA with soprano solo, accomp'd. 18c. Text taken from Abigail Adams' letter to John Adams on the occasion of his taking office as President of the United States. Elaborate in

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Deems Taylor Choral Arrangements: Song to Bohemia (Czechoslovak folk song), harm. and arr. by Deems Taylor; English version by Deems Taylor (Czechoslovakian words included). SATB, accomp'd. 18c. One of the best Bohemian folk songs is here arranged in a spirited and highly effective style. The harmony includes some chords not usually found in such folk songs. Highly recommended for a competent chorus; a decided asset to a program. Difficult. —P. W. M.

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Choral Series—Sacred: (1) Ave Maria, by Franz Schubert, arr. by Wallingford Riegger; English text by Lorraine Noel Finley. SA with soprano solo, accomp'd. 15c. A lovely concert arrangement, the first section for solo voice, the second in two parts for the chorus, and the third for solo with a harmonic background by two-part chorus which is interesting and different. Piano accompaniment as in the original. Recommended for junior- or senior-high girls' groups. Not difficult. (2) Father in Heaven, arr. from the "Ave Maria" of Bach-Gounod by Wallingford Riegger; English text by Lorraine Noel Finley. SAB with soprano solo; piano, harp, or organ accomp't, with optional violin obbligato and additional organ part for optional use with harp or piano. 20c. A beautiful arrangement that should prove attractive to many school groups. The organ and piano accompaniment plus violin obbligato give it a festival character. Voice parts are within easy range and not difficult to read. A good soprano soloist is needed. —A. G. O'C.

#### Galaxy Music Corporation, New York

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Galaxy Choruses for Women's Voices: (1) Phillis, by Philip James; words by Sir Charles Sedley. SSAA, accomp'd. 15c. Close harmony. Good range; not too low for high-school second alto nor too high for first sopranos. Easy accompaniment. (2) Sleep Well, My Child (Scottish Cradle Song), by Johannes Brahms; choral version and adaptation of old Scottish poem by Nicholas Douty. SSA with contralto solo, accomp'd. 16c. This number would be more effective done in a cappella style. Contralto solo, but not restrictive for other voices. (3) Go, Lovely Rose, by Eric H. Thiman; words by Edmund Waller (1606-1687). SSAA, a cappella. 15c. Varied time signatures create interesting flow of melody and rhythm. Unusually effective in resolutions. Excellent for any group, but requires sensitive treatment. (4) When Moonlight Falls, by Gardner Read, arr. by Vail Read; words by Hilda Conkling. SSA, accomp'd. 15c. Equal distribution of melody. The sway of the rhythm and the device of using soprano voices in solo against humming in other parts create a mystical mood. —R. B. H.

#### Hall & McCreary Company, Chicago

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#### Harms, Inc., New York

Harms Choral Library: (1) Embraceable You, by George Gershwin, arr. by Douglas MacLean; words by Ira Gershwin. SATB, accomp'd. 16c. A very easy arrangement of a very popular song. Average singers will enjoy doing this one. (2) My Heart Stood Still, by Richard Rodgers, arr. by Douglas MacLean; words by Lorenz Hart. SSA, accomp'd. 15c. Girls will enjoy this one, not only for its melody, but because they can master it very easily. —G. S.

#### Neil A. Kjos Music Co., Chicago

Selected Octavo Series: (1) Our Croatian Maid, by Alfred H. Johnson; words by Virginia Grant Collins. SSAA, a cappella. 12c. To listen to this or to sing it is a delightful experience. The notation is easy, but the song as a whole demands a great

deal of musicianship. Girls will appreciate singing this exquisite work. (2) Psalm XX, by Don Malin; text: Psalm XX, verses 1-2, 4-7. SSAATTBB, with piano, organ, or orch. acc. (orch. from pub.). 20c. A good festival number for chorus and orchestra. Interesting tonal structure, unusual and not lacking in strength. Moderately easy. The boys will appreciate their opportunity to contribute more than mere accompaniment. Voice range well within the ability of young singers. (3) Salvation Full and Free (traditional Welsh hymn: *Ni fuasai genyf obaith*), arr. by Griffith J. Jones; Eng. words by William Williams (Welsh words also given). SATB with soprano or tenor solo, accomp'd. 15c. Moderately easy. Choruses will like the style, and how the basses will enjoy working! —R. J.

#### Manuscript Service, Boston, Carl Fischer, Inc., New York, Agents

V. d. S. Edition: Young America (A Program Group: I—The Glorious Sun; II—Freedom's Soil; III—Ode to Youth; IV—Sweet Goddess of Liberty), by Lodewijk Mortelmans; words by Frank V. van der Stucken; arr. and ed. by Bainbridge Crist. SA—for girls and boys, or girls—accomp'd. 18c, 16c, 18c, 18c, resp. These extracts from a larger work, the cantata "Young America" which the late Frank van der Stucken used for his Cincinnati Children's Music Festival, are an outstanding group for festival use. The translation from the Flemish original, written and composed after the close of World War I, is timely. In making the work available for school purposes, the leading themes were extracted and supplied with introductions and finales drawn from Mortelmans' own music. Written for double chorus of unchanged voices, the number of voice parts varies from two to four. Difficult, with interesting piano accompaniment. Definitely "something different." —P. W. M.

#### Edward B. Marks Music Corporation, New York

Inter-American Choral Series: Dorme—Dorme (Sleep, My Baby), by Francisco Mignone; English lyric by Olga Paul. SSA, accomp'd. 15c. (Published with the co-operation of the Music Division, Pan American Union.) One of the loveliest lullabies from Latin America. The voice parts are closely woven and exceedingly interesting. Effective use is made of rhythmic changes. If the marks for interpretation are faithfully followed, this selection will be a favorite with audience and students as well. —H. B. N.

#### Remick Music Corporation, New York

Remick Choral Library: (1) The Song of the Marines, by Harry Warren, arr. by Douglas MacLean; lyric by Al Dubin. TB, accomp'd. 15c. Directors interested in songs of the present war will want to examine this number. It has the advantage of being written in only two parts. High-school boys will enjoy singing this. (2) Thank God for America, by Madelyn Phillips, arr. by William Stickles. SATB, accomp'd. 16c. Patriotic number, march-like in character—George Howerton

#### G. Ricordi & Co., Inc., New York

Prayer for Song, by Gena Branscombe; words by Ruth E. MacDonald. SSAA (2nd alto optional), accomp'd. 20c. This song has verve. The changes in rhythm increase interest as well as difficulty. —F. Edna Davis

Sweetly Jesting (Dolce scherza), by J. A. Perti (1661-1756), arr. by Ruggiero Vene; English transl. by Margaret McKee. SSA, accomp'd. 15c. Charming little song. Suggests an early minuet. —F. E. D.

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# The Wartime Program in Action

THOMASVILLE, GA. Signaling the close of a five-day stamp and bond drive, the Thomasville High School Band played an all-American Victory program as its seventh annual spring concert, April 16. The program was sponsored by the Thomas County War Savings Staff and the Victory Fund Committee. The pre-concert sale had brought in \$137,000, but the sale at the concert alone was more than twice that amount, raising the total to \$375,000. For a city of 15,000 this is an impressive amount, and newspaper reports gave no little credit to the band and its director, William T. Verran, for the success of the campaign. This is the band which last spring received the first 1+ rating in concert ever given in the state contests. Director Verran is band chairman of the Georgia Music Education Association.

♦♦♦

MINNEAPOLIS, MINN. Perhaps the largest music festival held to date for the purpose of raising funds for the Red Cross took place on May 10 at the Minneapolis Municipal Auditorium before a crowd of about 7,500 people. The entire music facilities of the city were drawn upon. Heading the list of outstanding organizations which donated their talent was the Minneapolis Symphony Orchestra, under the direction of Dimitri Mitropoulos. A mass mixed choir of 2,000 voices, sponsored by the Twin Cities Choirmasters' Association and made up of church choirs, senior-high-school and college choruses, and individual singing groups—102 organizations in all—was conducted by Noble Cain of Chicago. Other participating music groups included the Apollo Club Male Chorus of 100 voices, under the direction of William MacPhail; the United Scandinavian Male Chorus of 200 voices, conducted by

Frederick Wick; and the Cecelian Singers, a women's chorus of 70 voices, directed by Thure Fredrickson. Mrs. Byron Smith, vice-president of the Twin Cities Choirmasters' Association, was general chairman of the festival committee; J. Clarke Rhodes, president of the Choirmasters' Association, was in charge of organization of the massed choir and the sale of tickets. The entire proceeds of more than \$4,000 was turned over to the Red Cross War Fund.

♦♦♦

TEXAS. The amount of war stamps and bonds sold prior to the eighth and last concert in the series of monthly Victory Concerts sponsored by the State Department of Education and the Texas Music Educators Association stood at \$13,362,762.71. This means that the March and April concerts, given by the schools of Abilene and Waco, respectively, brought in a total of \$10,781,848.86, or more than four times as much as the preceding five concerts, which accomplished no mean achievement themselves. Texas continues to amaze and confound the rest of the country. We wish we could give you the grand total, but the JOURNAL goes to press before reports are available on the final concert, held at Austin, May 13.

♦♦♦

ELIZABETH, N. J. Music of the United States, China, Russia, and Brazil was sung and played by high-school groups at the thirteenth annual National and International Music Week Celebration sponsored by the service clubs of Elizabeth, at a luncheon program on May 12. On the concert program were the All-City High School Band, conducted by Herman Toplansky; the Battin High School Glee Club, conducted by Violet

Johnson; the All-City High School Band, conducted by Arthur H. Brandenburg; and the Thomas Jefferson High School Glee Club, conducted by Harold G. Vogt. Supervisor of Music Arthur Brandenburg led the glee clubs, band, and audience in songs of the armed forces. Thomas Wilson, who retired as supervisor of music last year, led the singing of the National Anthem. Guests of honor included Mayor James T. Kirk, Superintendent of Schools Ray E. Cheney, and C. M. Tremaine, originator and head of Music Week. More than 200 persons attended.

Representative of the correlation of the work of the art, social studies, English, mathematics, languages, geography, physical education, and music departments was the Latin-American Fiesta—Music on a Holiday program presented four times—May 12, 13, 14, and 19—by the Grover Cleveland Junior High School No. 1. Vocal and instrumental ensembles and soloists, dancers, the concert band, and the concert orchestra performed the exclusively Latin-American works. The program was under the direction of Edward J. Hassey, head of instrumental music at the school, and Martha Yetter, vocal-music teacher.

♦♦♦

WATSONVILLE, CALIF. John Merton Carlyon writes: "Last summer twenty-five members of the high-school band under my direction formed a labor crew. We bought an old truck for transportation and started to work in the fruit and vegetables. We worked steadily from June until November. We weeded strawberries, picked apricots, planted celery, hoed lettuce and beans, planted and picked tomatoes, thinned and topped beets, thinned and picked apples. We saved thousands of dollars worth of Pajaro Valley produce. The boys' earnings averaged \$500 each—a total of almost \$14,000, most of which went into bonds. When the summer's work was over, we sold the truck at a profit of \$35, took the money and had a real feed, which I think we all had earned! That's what the Watsonville U.H.S. Band did without benefit of ballyhoo or artificial stimulus, other than some organization on my part. I'll bet nobody tops that!"

♦♦♦

NASHVILLE, TENN. Nashville celebrated going over the top in its war loan drive with a downtown parade on April 22 in which all school bands participated. Following the parade, Governor Cooper welcomed the bandmen, who then presented a massed-band performance in his honor. The concert was broadcast over WSM.

♦♦♦

PETERBOROUGH, N. H. The photograph at the left shows the finale of the Young Patriots pageant which climaxed a campaign of scrap collecting, stamp and bond selling, increased consumption of fresh fruits, vegetables, and milk. Instigated by Golden Guernsey, Inc., the Young Patriots plan has the approval of the Treasury Department. Over 100 tons of scrap were collected here, students pledged \$4,376.50 in stamps and



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London Town.....Fulton  
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bonds, an additional \$2,073 worth of pledges came from the audience at the pageant, which centered around the public-school music department, Alberta Cobleigh, director.

**SAN ANTONIO, TEX.** A special Victory Concert on March 19 in San Antonio marked General Krueger Day and the climax of a bond drive of several weeks' duration. Goal of the drive was \$6,000,000 in stamps and bonds to finance an "Alamo Squadron" of twenty Flying Fortresses for the new Sixth Army being formed in Australia under Lt. Gen. Walter Krueger, a native son of San Antonio. That goal was passed before the concert, and after the event, which was held in the Municipal Auditorium, the total stood at \$6,770,930.80. Purchasers of stamps and bonds within a stipulated period before the date of the concert were entitled to a ticket. It was in recognition of General Krueger's belief in the importance of music in the preservation of high morale in Army as well as civilian life that the huge concert was given. Eight high-school bands, comprising about 200 musicians, took part. Army dignitaries present included Brig. Gen. Warren C. Carter, chief of staff of the Gulf Coast Training Center, and Lt. Gen. Courtney H. Hodges, commanding general of the Third Army, which was formerly under the command of General Krueger. Master of ceremonies was Lt. William Holden, film star now in the Air Forces. Program chairman was Howard Davis.

**DETROIT, MICH.** On March 23 the Wayne University Alumni Association presented the Wayne University Bands, A Cappella Choir, and Chorus, the 1943 High-School Student Band, and the All-City High-School Chorus in a Music in Wartime concert devoted to American music. Guest conductors were composers Ferde Grofé, Homer C. Lagassey, and Domenico Savino, and Fowler Smith, director of music in the Detroit schools. Regular conductors appearing on the program were Harold H. Tallman, director of the Wayne University A Cappella Choir and Chorus; Howard A. Love, director of the Redford High School Chorus; Graham T. Overgard and Roy M. Miller, director and assistant director, respectively, of the Wayne University Bands.

**SAN FRANCISCO, CALIF.** An eighth-grade class in the James Lick Junior High School, directed by their music teacher, Alberta Carlson, recently presented a musical skit based on the Treasury Department publication *Songs for Schools at War*. A brief description of the skit follows, as an example of one way of adapting the material in this pamphlet to school use.

The action takes place in and around a bond booth, made by the art department of heavy cardboard painted red, white, and blue. Two girls sit in the booth, "selling" stamps and bonds. They sing *Buy One, Buy One, Buy a Stamp Today* (tune: *A Merry Life*), then recite in unison: "It really will surprise you, But now you soon will see, The many people buying, First picture you and me." A group of school children enter, sing *Let Me Play in the Bond Game* (tune: *Take Me Out to the Ball Game*), and exit. The bond sellers speak: "And then the college student, Although he's always broke, He now saves up his hard-earned cash, And goes without a coke." The typical studious boy enters, wearing

heavy-rimmed glasses, loaded down with books, and sings *Dig Up the Dollars* (tune: *Pack Up Your Troubles*), with a dead-pan on the "Smile, smile, smile." Bond sellers: "It isn't just us city folks, Who get right in and work, But just you watch these country folks, You'll see they never shirk." Two hick farmers enter and sing *Reuben, Reuben, I Bin Thinkin'* (with new words). Bond sellers: "They come from every walk of life, Where hours are hard and long, The shipyard workers chip right in, With dollars and with song." Enter four shipyard workers in jeans and helmets or slouch hats, carrying lunch pails and wearing badges, to sing *Our Navy Is out on the Ocean* (tune: *My Bonnie Lies over the Ocean*), barbershop style. Bond sellers: "The women, too, get in the swing, And learn a different line, As our defense must move along, Now Rosie's doing fine!" Enter Rosie the Riveter, to sing her song. Bond sellers: "And last you see the housewives, Their grocery bills go on, But still they set aside some cash, To buy that stamp or bond." Enter seven housewives, carrying market baskets and purses; one is wheeling a baby carriage, with a student as the baby. The housewives sing *War Bonds! War Bonds!* (tune: *East Side, West Side*). All enter for the finale, *We'll Buy Our Stamps Today!* (tune: *Farmer in the Dell*).

~

HINTON, W. VA. The Hinton High School Band canceled its usual appearance at the annual state band festival at Huntington the first of May because of transportation problems; instead, the seventy members are making plans for the purchase of enough war bonds and stamps to buy a jeep for the Army. The band won second place at the national contest in Richmond, Va., in 1940, but with more than thirty-five of its former members now in the armed forces, the present members feel duty-bound to help furnish equipment to their fighting fellow students. An exhibition of military drill and a concert were given on April 29.

~

SOLANO COUNTY, CALIF. Anna Kyle, music supervisor, reports that the school music groups assist service men in the following ways: (1) accompany whenever asked; (2) furnish music for individuals; (3) coach voices whenever necessary; (4) train service men for programs, vocal or instrumental; (5) make recordings whenever practical on county machine; (6) furnish transportation for service men for programs—any day, any hour.

~

REDLANDS, CALIF. "Live on, America!" written and compiled by Wilbur H. Schowalter, director of music in the Redlands schools, has been presented on numerous occasions since last November by the Redlands High School A Cappella Choir, under the direction of Mr. Schowalter. The local American Legion post, service clubs, churches, the local P.T.A., and educational, foreign-language, and military groups have been among the various audiences.

~

NEWTON, KAN. On April 2 the Newton Junior-Senior High School presented "Voices for Victory: A Musical Show." The program was in two parts, the first going back to World War I for its skits and music, the second present-

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ing the music and spirit of today. There were five scenes in Part I, seven in Part II. Soloists, special groups, choruses, and the choir sang the music of each scene, the orchestra opening and closing the program and playing interludes and selections introducing the various stage numbers. Titles of the scenes of Part II are suggestive and interesting: (1) Women in War (here the Railroader Rockettes did *Rosie the Riveter*); (2) Any Bonds Today? (here the Treasury Department song *Ev'rybody Ev'ry Payday* was sung—a particularly interesting angle being the fact that Cpl. Tom Adair, who wrote the lyrics, is the son of former Newton residents); (3) WAACS and WAVES; (4) A Tribute to Newton High Railroaders in Service (songs of the services); (5) Casablanca (a skit of the Casablanca meeting); (6) This Is the Army, Mr. Jones (the Boys' Victory Corps appeared in this one); (7) When the Lights Go On Again All Over the World (music of the United States, Australia, France, Russia, England, Brazil, China). The program closed with the presentation of the Colors and the singing and playing of *Over There* by chorus, orchestra, and audience. The sewing classes made the Red Cross flag and the flags of the United Nations, members of the American Legion and Red Cross loaned uniforms, and the manual training classes, dramatic art and journalism departments coöperated in the production. Directors of the program were Jane Ladner, Katherine Polley, A. E. Bilger, and E. S. Sanderson.

ST. JOHNS, MICH. In a program dedicated to the more than 300 young men from the Rodney B. Wilson High School now serving in the armed forces, the music department of that school gave a concert on April 1 and 2 entitled "Say It with Music: A Musical Fantasy in Three Acts." The three parts of the program presented, respectively, music of the gay nineties, Latin-American music, and patriotic music. A total of 1,500 persons attended the two performances and between the acts bought \$47,000 worth of war bonds and stamps. Leaflets were inserted in the printed programs, telling what fighting equipment can be bought for various sums of money, ranging from

a clip of Garand bullets at 44c to a battleship at \$90,000,000, and suggesting that purchasers of bonds dedicate their bonds to individual boys from Wilson High School in the service; each set of leaflets contained the names of ten Wilson boys to choose from.

The program was produced and directed by Dale Eymann, supervisor of music; dances were directed by Lillian Sjoquist.

♦♦♦

ATHENS, OHIO. Margaret Duncan, fifth-grade training supervisor in the Ohio University training school, writes: "My fifth grade took over the selling of war stamps and bonds for our school, which has an enrollment of 350, on November 9. Since then we have sold over \$992 worth, and we feel that this is quite an accomplishment, for we are a poor district and the sales are mostly in 10c and 25c stamps."

♦♦♦

ESSEX, IOWA. Superintendent of Schools Fred R. Prusha has received word that the giant Schools-at-War Scrapbook submitted to the Treasury Department by the Essex schools has been judged the outstanding book in Iowa. Associate Administrator M. A. Aasgaard plans to use it in his travels about the state, in displays before P.-T.A. and other meetings, and as an exhibit at the state school meeting. Then it will be sent to Washington for the national Schools-at-War exhibit, from which the national scrapbook will be compiled. The Essex High School, which has an enrollment of only ninety-five, has sold more than \$8,000 in war stamps and bonds. Radio station KMA recently invited the school to give a half-hour broadcast, but the invitation had to be declined because of transportation difficulties and the fact that so many of the students are working for Shenandoah seed companies.

♦♦♦

WACO, TEX. On March 31 a Latin-American Conference was held at Bell's Hill School, sponsored by the Waco branch of the Association for Childhood Education and the Music Department of the Waco Public Schools. The program was in three sections: exhibits, work-



LATIN-AMERICAN CONFERENCE IN WACO

Children's drawings and handicraft share workshop demonstrations with songs, dances, and playlets.

shop demonstrations, and open forum panel. The exhibits comprised cases of native art; maps; reference material from the local school and public libraries and from the Pan American Union in Washington, D. C.; and children's work, including sketches, pottery and other handicraft, copies of native instruments, notebooks, etc. Workshop demonstrations were given by pupils of grades 1 through 6, showing phases of normal classroom activities in the development of Latin-American projects: dancing, an original playlet made by the children after hearing and reading stories about Latin America, correlation, creative rhythms, sketching, handicraft, games, songs, etc. Much of the material used was from the Decca record album *Rolito: Songs and Stories about the Life and Adventures of a Little Mexican Boy*, and around the figure of Rolito most of the program was centered. Flags of all the Americas, made by the children, decorated the school. The children also hand-colored the Mexican design on the cover of the mimeographed programs.

All elementary schools were closed on the afternoon of the event, which was attended by 250 teachers; 125 children took part in the demonstration groups. Romeo Dominguez G., assistant Mexican consul, came from Dallas to attend. The conference was closed to the public, but an open house was held in the evening to give parents and children an opportunity of seeing the exhibits. On the same evening an address on Pan American Day was given in another school building by Elsa S. Donnell of the Dallas schools; on this program a Latin-American film was shown and a musical program was given by children from the Waco schools.

Central committee of the conference comprised Marguerite Rast, president of the Association for Childhood Education; Cobbyde Stivers; and Mrs. Leta Spearman.

600

CHICAGO, ILL. On May 27 the pupils of Harriet Beecher Stowe School (elementary) presented "The Song of America." This pageant was in seven episodes: The Indians, The First Settlers, Folk Songs and Folk Dances, The Declaration of Independence, The War between the States, The Growth of America, The Call of America. Music was led by Edith L. Mitchell, narrators were led by Mrs. Valerie W. Hoffman, dances by Joseph Sirchio. The program cover—a bright, splashy linoleum-block design in red and white, obviously the work of some talented child in the art department—is one of the most attractive of all that have come to the attention of the headquarters office. Also deserving of mention are Mrs. Laura Hamblen, music supervisor, Ann Lally, art supervisor, and Abigail M. Green, principal, as well as the regular classroom teachers, all of whom contributed to the production of the pageant.

600

CORDELE, GA. On January 29 the Cordele School Band held a Music for Victory concert that brought in \$11,768.85 worth of bond and stamp sales. The concert was directed by C. W. Scudder, president of the Georgia Music Education Association, who organized the band in 1939. A feature of the all-American program was the playing of a rhapsody composed by clarinetist Bobby Neal, member of the Junior class, and arranged for band by Director Scudder.

On April 30 a "super" Music for Victory concert was given by the band and a 120-voice mixed chorus comprising the

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combined junior- and senior-high-school glee clubs. The event climaxed not only an eight-day stamp and bond drive but the one-day music festival which this year substituted locally for the usual statewide festival. Imported as festival judges, Max Noah, president-elect of the Southern Music Educators Conference and head of the Music Department, Georgia State College for Women, and William T. Verran, director of bands, Thomasville, conducted the entire evening concert. The Victory concert festivities started with a band parade in downtown Cordele. When gate receipts were counted, it was found that total stamp and bond sales of this second music-department drive were \$22,438.90.

All posters and banners were made by band-member students in the art department. Most of the advertising was handled by the Hi Y Club, of which Mr. Scudder is faculty director. The sale of stamps and bonds at the gate was handled by Postmaster Wiley Johnson and Assistant Postmaster Roy Burman.

640

CASTALIA, OHIO. Proceeds of the sale of stamps and bonds at the Victory Festival held on May 6 at Margareta High School were \$1,853.40. Participating in the concert were grades 7, 8, and 9, in groups of songs; instrumental and vocal soloists and ensembles; the high-school mixed chorus; and the high-school orchestra. The high-school choral work was directed by Margaret E. Williams, Erie County vocal supervisor; the junior-high-school choruses and piano work, by Esther Willoughby, local music teacher; and the orchestra, by J. L. Hoffman, county instrumental teacher. The sale of stamps and bonds was in charge of the Social Science Club, A. H. Klein, sponsor.

640

FRESNO, CALIF. Arthur C. Berdahl, conductor of the Fresno Symphony Orchestra, tells the following: "On May 28, 1942, the Fresno Symphony Orchestra (college and community players) played a "Pop" concert in the Fresno Municipal Auditorium, sponsored by the Fresno War Savings Committee. The auditorium was decorated to resemble a European beer garden, with tables, etc., and with waitresses dressed in the native costumes of all the United Nations. Admission was by the purchase of a 50c defense stamp. Places at the tables on the main floor were by reservation—50c extra. Tables varied in size to accommodate parties of from four to twelve. A local caterer had the food and drink concession. Food and drinks were served all evening, from 8 to 11 P.M. A corps of adult women contested all evening selling bonds on the floor. Prizes were awarded to the winners. The evening netted \$150,000 in war bonds and stamps. The musical program was broadcast over the Pacific Coast network of the Mutual Broadcasting System. The hall was packed—many people who couldn't have been dragged out to a regular symphony concert with any kind of persuasion were present and discovered that it was great fun, and that symphonic music could actually be quite painless."

640

NEWARK, N. J. Franklin School has earned special mention for its war activities program and bond and stamp sales. The M.E.N.C. Creative Music Committee and the Education Section of the U. S. Treasury Department acknowledge receipt of a nine-page mimeographed pamphlet illustrating the type of original

programs given by the students, including original songs by the students in the intermediate grades, original poems, reports of bond and stamp sales. Up to February 1943 the total purchases of bonds and stamps by the children of this school (which is in a low-income-bracket district) was \$4,108.35—with almost 90 per cent participation. Hats off to Franklin School!

600

NEW YORK. In line with the Schools at War program of the Treasury Department, the New York State School Music Association sponsored a Victory Songwriting Contest. More than 5,000 boys and girls composed songs. Frank Jetter of Amsterdam and Ralph Winslow of Albany reviewed the songs individually and then met to select those which in their opinion were the best. These songs were used at the Eastern Music Educators Wartime Institute, held in Rochester, March 20-23, and are published in a mimeographed pamphlet available from the office of the secretary of N.Y.S.S.M.A., Frederic Fay Swift, 100 South Fourth Ave., Ilion, at 5c each.

600

JOHNSTOWN, PA. On April 2 the Ferndale High School Music Department, Robert D. Johnson, director, presented a Music Education in Wartime concert. The introductory program notes give a hint of the novel manner in which the first half of the concert was presented: "Parts I and II take place on April 2, 1944. The scene changes constantly from a shell hole on \_\_\_\_\_ Island, somewhere in the Pacific Ocean, to the auditorium at Ferndale High School. You are requested to remain in your seats during all blackouts. The voice you will hear is that of Robert Esch, a member of the class of 1944. The WAACS you will see are Lt. Magnus, Aux. Spiszman, and Aux. Batchelor from the local recruiting office of the WAAC."

The theme of this part of the program was the reminiscing of a Ferndale boy as he lay in a shell hole awaiting the signal to move on into the jungle. Supposedly he was thinking, in 1944, about this concert, in which he took part in 1943, and it was through this device that the various program groups were introduced—The Ferndale Five, a small swing combination; the boys' chorus; the girls' chorus; and the mixed chorus. The boy's voice came from a "shell hole" which had been constructed in the orchestra pit by the use of burlap bags over a wooden framework. A public-address system carried the boy's voice out into the auditorium; the boy himself was never visible. Whenever he spoke, the hall was completely blacked out, except for a two-watt bulb burning in the shell hole. One number done by the girls' chorus was a WAAC officers' graduation song, here performed for the first time on a public program. During the singing of this number, the lights went off and a spotlight picked up three WAACS standing under the United States flag and saluting. When the stage lights came back on, the chorus was wearing simulated WAAC hats made from oaktag paper, one-third of them in red, one-third in white, one-third in blue. After the performance of the mixed chorus, the boy in the shell hole got his signal. . . .

The advertising of the concert was simple and effective. It consisted of the use of a rubber-stamp announcement on the paper bags of the leading grocery stores in the community for a week prior to the program.

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inquiries regarding program details; he may be addressed in care of the school.

LAWRENCE, KAN. The School of Fine Arts, University of Kansas, held an All-American Music Week Festival May 2-6. Concerts and recitals were given by the Lawrence public-school music organizations; composers and artists of the University of Kansas; the University A Cappella Choir, Symphony Orchestra, and Band; Mary Louise Beltz, contralto (Young American Artist Program); and Albert Spalding, guest artist. Guest conductors were Ferde Grofé and Domenico Savino. Regular conductors were: Mabel Barnhart—primary and intermediate grades' choruses; Joe M. Williams—Lawrence Memorial High School Chorus; Oliver Hobbs—High School Band and Orchestra; Curtis Johnson—Junior High School Girls' Chorus; Donald M. Swarthout—University A Cappella Choir; Karl Kuersteiner—University Symphony Orchestra; and Russell L. Wiley—University Band. Appearing on the University composers and artists program were Ruth Orcutt and Jan Chipusso, pianists, Meribah Moore, soprano, and David T. Lawson, baritone; the compositions on this program were by Robert Palmer, Ruth Orcutt, W. Otto Miessner, and Carl Poyer. A Fine Arts "Round-up" Banquet featured rodeo music by the University Cowboy Band, community singing led by E. Thayer Gaston, and addresses by Benjamin Franklin Affleck, founder of the Benjamin Franklin Society, and Dudley Crafts Watson of the Chicago Art Institute.

CALIFORNIA. Tracy Union High School Dance Orchestra puts on noon dances to which students are admitted by defense stamps. • Tamalpais Union High School played for two war-bond-sales concerts, thereby increasing purchasing participation from 60 per cent to 94 per cent of the student body. • The Band Club of Washington Union High School near Fresno is in charge of stamp sales of the school for the entire year. • The rural school students of Solano County have memorized enough community songs to keep themselves and their parents singing for one hour, whether in light or blackout. • San Jose reports noon outdoor sings one day a week with original songs, student leadership. • Balboa High School in San Francisco learns two songs every week in assemblies under student leadership. • Sutter Junior High School in Sacramento has a new patriotic theme each month, such as "I Am an American," which is developed into a unit and elaborated upon in two weekly assemblies with appropriate music. • Again, San Jose reports on flag raising ceremonies, with one morning each week devoted to the event, with the entire student body assembled outdoors. Occasionally soldiers from nearby camps participate. San Jose's music supervisor, Eleanor Short, also writes "We are a regular concert bureau for music to be sent for Red Cross drives, war chest drives, community meetings, etc. • A high-school band concert in Selma netted over \$400 for the recent Red Cross drive. • "Bond House" in Pershing Square in the heart of Los Angeles and "Victory Stand" in the downtown area of Long Beach have school music organizations always on hand to stimulate bond sales. • Tamalpais High School Band played for the launching of the Marine ship *Peter Donahue*. • The band and troubadours of Stockton High School give

regular programs at two shipyards. • Jordan High School in Long Beach sends its band to play regularly at Douglas Aircraft, and Eureka's band recently played for the launching of a drydock and for the "E" award to a construction company. • "Radio Goes to School" is an interesting project of the music department of Sacramento, with students from all segments of the school system participating. These programs have acquainted the community with the many activities the schools are carrying on, as well as giving out important information. Titles of some of these radio programs have been "American Heritage and Song," "Acquaintance with Our Armed Forces through the Use of their Songs," "Stories of History through Song." On April 14, Pan American Day, the Sacramento Faculty Chorus presented a half-hour program of Latin-American music. • Another report from Eureka tells us about the Red Cross Rally broadcast of March 31, which included the high-school band by remote control from the school. • Escondido's high-school band participated in a bond rally in a local theatre early in April at which \$7,000 worth of war bonds were sold. • Watsonville and scores of music departments all over California report girls' and boys' glee clubs participating in U.S.O. sings. • Stockton has a regular arrangement with the local U.S.O. whereby high-school band and orchestra trios, troubadour choirs, string quartets, and brass ensembles play for the men in the armed forces. • The girls' choir of Watsonville travels to Fort Ord Hospital on special holidays. • From classics to jazz are the contributions the band, orchestra, and soloists of Martinez make to the 750 convalescent soldiers at Camp Stoneman. • There is a 127-piece community-service men's symphony orchestra in San Diego under Nino Marcelli's direction. • It is not an unusual sight in San Francisco to see high-school girls in evening clothes getting into an Army truck to perform for soldiers somewhere. • And so it goes on everywhere, the boys and girls in their Music for Victory campaign.

[NOTE: This and other California items on these pages were supplied by Vincent A. Hiden, president-elect of the California-Western Music Educators Conference. His report on "Music Education in Wartime and Victory Corps Activities" is so extensive that it is possible to publish only excerpts in this issue. A more detailed account of California activities will appear in the JOURNAL next fall.]

CRISTOBAL, C. Z. A total of more than \$10,350 in war bonds and stamps was raised by the Cristobal High School Victory Corps at the school's Seventh Annual Spring Music Festival on April 16, announces O. E. Jorstad, director of music and chairman of the festival committee. The concert was given in co-operation with the Atlantic Side War Bond Committee.

"A large crowd was in attendance for this annual outdoor musical treat," writes Mr. Jorstad. "An Army photographer was present to take pictures for the Cristobal High School yearbook, 'The Caribbean.' The goal of \$3,000 set by the students was exceeded before the program began. A single bond purchase of \$5,000 . . . set the evening off to a good start. Later in the evening, when the mark was hovering near \$10,000 [the same person] purchased an additional \$1,000 bond to push the total over that figure. It is interesting to note, however, that even without these large purchases

the \$3,000 goal would have been comfortably exceeded.

"The program itself was one of the most beautiful ever given in the history of the school. During the evening the Cristobal High School orchestra, mixed choirs, and band appeared in groups of numbers, with all performers, including the director, dressed in their new Victory Corps uniforms. The musical numbers showed a degree of perfection seldom attained by high-school students. The Victory Corps, its sponsor, C. A. Hauberg, the numerous committees who helped in the staging, and the Atlantic Side War Bond Committee are to be congratulated on this excellent presentation."

660

CHANUTE, KAN. Robert A. Rue, head of the Music Department of Royster Junior High School, writes: "In the past we have had several very worth-while concerts, but the one by the combined string orchestra, band, girls' glee club, and boys' chorus presented on April 14 in the Chanute City Memorial Hall was one of especial merit, both musically and in the public approval it elicited.

"Our school had the honor of giving the kick-off to the local bond sale, and the music organizations of Royster Junior High gave a concert to which admission was the purchase of bonds and stamps. Through this concert we were able to sell over \$43,000 worth of stamps and bonds.

"All of the schools of Kansas were asked to take part in this bond-selling program in an effort to raise as much money as possible for the purchase of jeeps. This makes a total of fifty-seven for us for the school year up to this time. We have a 95-per-cent participation in our school in the purchase of stamps and bonds. One hundred per cent of the band, orchestra, girls' glee club, and boys' chorus members have bought stamps or bonds."

660

ST. PAUL, MINN. On May 2 the public and parochial high schools of St. Paul presented a Victory music rally in the arena of the St. Paul Auditorium. The event was notable on several scores: It marked the first occasion on which the public and parochial schools have united in a joint venture. It brought together 1,200 high-school musicians. It featured the first appearance of the All-City Grade School Orchestra. "If every parent and every politician in town had been present," wrote music critic Frances Boardman in the *St. Paul Pioneer Press* next day, "we should presently, I am sure, be watching a tremendous wave of enthusiasm and support for every means of promoting musical activity as an essential of every rounded education, an ideal outlet for youthful energy, and the perfect means of acquiring discipline by painless processes."

Plans for the rally were begun in February, as the result of a suggestion by two St. Paul high-school music teachers, Hugh Gibbons, instrumental director at Harding High School, and Francis N. Mayer, director of instrumental music at Cretin High School, a Catholic boys' school. The plan met with the enthusiastic approval of Superintendent of Schools Paul S. Amidon and Commissioner of Education Axel F. Peterson, the latter of whom gained free use of the Auditorium arena from the city council. "Under the general direction of Miss Mathilda Heck, supervisor of music in the public schools, the affair was a model of organization and orderly movement," wrote Miss Boardman in the *Press*.

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## Self-Entertainment

THE MATERIAL in the chapter "Music in the Victory Corps" must get into the minds of our music educators. I know how so many music teachers just cannot settle down to read carefully and thoughtfully printed material. There is less travel now, and therefore the old plan of driving ideas home through clinics, contests, and conferences cannot be used to clinch the plan. We who have charge of the Army music program can only hope that music educators will take heed when we say that soldier self-entertainment is a very real and vital need and one that can be met with far greater facility and success by the Army if the schools will take the initial steps toward developing in our young men a capacity for using music to fulfill that need.

Military leaders of all time have recognized the importance of off-duty activities in relation to soldier efficiency and stamina. During the First World War, recreation and entertainment played an important role in keeping our men in fighting trim. A one-front war simplified many military problems, including that of soldier entertainment.

The present world conflict is a global war with many fronts, calling for intelligent and vigorous action under all conditions of terrain and weather, on many barren and isolated islands and deserts, and with all these fronts in lands unfamiliar to most American boys.

The soldier in our training camps can attend War Department movies, visit neighboring towns, attend U.S.O. shows, listen to a variety of domestic radio programs, use the camp Service Clubs, and enjoy many forms of entertainment which we all have grown to accept as a part of the American way of life.

After boarding the transport at the port of embarkation, most of this is left behind, and the greatest bulk of the day-to-day entertainment must be self-entertainment. Every military unit leaving our shores should be self-sufficient in this respect.

Soldier singing on the transport, at mess, around the campfire, on the march, in the trucks, and in the hangouts can serve the military purpose of maintaining good morale, relaxing tired minds and bodies, and assisting in keeping up an alertness and a willing spirit so necessary for the present-day fast-moving, hard-hitting military action. Soldier singing of the barbershop variety can be one of the most useful weapons of war.

The average American boy, however, was not trained in civilian life to entertain himself and will need some encouragement and practice along this line. Obviously, new habits are more easily and quickly acquired while boys are still in their native land. Self-entertainment training, therefore, needs to be a part of the soldier's military preparation on American soil. It also should be a part of his preinduction preparation.

The more I think about the Victory Corps plan for music and the necessity for preinduction music training, the more important they seem. After all, there is much that music educators at home can do that we in the service are helpless to do after the men once get into the Army. The further a man goes into the service,

\* The music section of the new bulletin *Communication Arts in the Victory Corps*, to be issued by the U. S. Office of Education and preprinted elsewhere in this issue.

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from induction to embarkation, the less receptive he is to acquiring new habits. It is ideal when he arrives in camp with habits of self-entertainment such as harmonica or banjo playing, singing, or whatever—and with a head full of Army tunes.

—CAPT. GERALD R. PRESCOTT

## A Singing Citizenry

Men who have been in the Army for some time are responding with great enthusiasm to the efforts of our Special Service Division to create a singing army. The new recruits, however, must be urged and prompted to sing, because they have just left a citizenry that doesn't sing. We have heard much about singing armies—that singing armies are fighting armies, but we don't hear much in this country about a singing citizenry. The question naturally arises: is a nonsinging citizenry a fighting citizenry, in the full sense of the expression?

Attendance at numerous civilian functions has made me keenly aware of the fact that our citizenry is not singing, and in my opinion—in which I am not alone—the effectiveness of the civilian in the war effort will never reach the maximum possible peak unless singing is injected as a stimulant to greater accomplishment. This is a far more serious indictment than it appears on the surface, and it merits the immediate attention of those who sponsor public gatherings, be they theatrical performances, concerts, school assemblies, school programs, lodge meetings, or whatever. Somewhere within the time limits of a public, club, or school affair those in attendance should be given the opportunity to sing. Americans should get the habit of singing again—a habit which has been largely lost since the time of the last war. Let them sing songs of the present war, songs of the last war, or songs that have nothing to do with war—but let them sing.

Group singing has a way of unifying people in spirit, and of calling up an emotional response to the cause for which they are fighting. Yes, we can use a measure of emotional devotion to the principles for which we have gone to war. It will help to preserve them.

The average citizen is constantly interested in promoting the welfare of the men in the armed forces and probably forgets that he himself—whether he works in factory, store, office, school, or home—can contribute materially to the general welfare of the armed forces by maintaining the proper frame of mind, commonly called morale. The workers who produce the weapons of war are literally fighting the war, and they particularly, perhaps, must have spiritual sustenance in order to produce the maximum in the shortest possible time.

We are making a maximum effort to have a singing army. Let us expend the same amount of effort on creating a singing citizenry. Let's have a song leader and a good accompanist at every feasible place or function where men, women, and children congregate—at union meetings, club meetings, school assemblies, theatres, moving-picture houses, and so on. Let's have songbooks, songsheets, songslides, or song films of appropriate songs and get every American singing to the high heavens—because he has more to sing about and more to fight for than any other people on earth. TURN PAGE

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Let's organize a citizens' morale division in every community, and appoint or elect song leaders who will be a part of every likely meeting or gathering, to distribute songsheets and provide the leadership that will inculcate everyone with the spirit of victory. No man can live by bread alone, and no man can live by work alone. He must have the spirit of a believer in the cause for which he is working and fighting, and such a spirit must be instilled through a unified and cooperative form of expression in which he can actively participate. This is just as essential for civilians as it is for the armed forces of our nation.

It is not too late to learn the words of our National Anthem; it is not too late to learn the other songs of our country which portray its beauty, the spirit which brought it into existence, its fight for the attainment of equality, its fight for the principles of freedom, its fight against oppression and aggression, its fight for the guarantee of life, liberty, and the pursuit of happiness to all. These facts are all worth singing about by our citizenry as well as by our armed forces. High morale on the home front is a practical guarantee of high morale on the fighting front. We need civilian morale builders to carry out this program. Let's sing, let's sing together, realizing all the while for what it is that we are singing, and by that simple token, we should be fit to work and fight harder, better, and longer than any other nation on earth.

—CAPT. JOSEPH SKORNICKA.

## Importance of Rhythm

HOW OFTEN have we heard, "That note comes in on the fourth beat. . . ."? Yes, C-sharp is played thus and so, but where is the fourth beat?

Rhythm is a recollection of what has gone before and a prediction of what is to come, and if that above-mentioned C-sharp is to be treated with any wisdom at all, we must consider it as one segment of a rhythmic pattern.

We can never improve a student's conception of rhythm by talking about it. Any director can extend a definite beat and demand a congruent relationship between a note and a beat, but will he have a feeling of security if one of his performers can't feel the tempo as it is given to him?

We emphasize the voice, the song, the note, the touch; we drill on planned repertoires, lay stress on phrasing, dynamics, pitch, control, and forget that which is the first fundamental of music—rhythm. The only rhythm we teach is found largely in the music we use. It is not enough.

I think that a child who has had a background of definite rhythmic training through the lower-grade levels will sing or perform on an instrument with far more assurance and accuracy than one who was merely instructed to count and follow the beat. Sight reading is firmly grounded on rhythm. Even if a wrong note is played or sung, at least (in a definite rhythmic pattern) it should come in at the right place.

Rhythm is the first fundamental of the singing tone, and it is a determining factor of intonation. Every tone pulses around a definite beat which controls its temporal value as a note. It is quite im-

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portant to realize this and to interpret it in the question of proper attack and release. Syllables and sounds must be produced in relationship to the given rhythm of a composition, and a rhythmic pulse will determine when a note has received its full value. Directors must be alert to their own stated tempos and thoroughly realize the importance of rhythm in the problem of attack and release. Further, we must realize that the vibrato is a rhythmic fluctuation of pitch and intensity on a sustained tone. The regular rhythmical occurrence of the isochrones will determine the quality of the pitch. We are not concerned with spasmodic tremolos, we are concerned with rhythm.

Our elementary grades are devoting most of their time to the singing of songs by note and note. I appreciate the values a child derives from his participation in song, but I think some songs are too picturesque for the training he is supposed to be getting. Stories, bedtime or otherwise, carry him off on an ethereal journey. Furthermore, don't most of the toy instruments used in the grades provide a rather poor conception of intervals, of tone quality? Do they allow for the development of an embouchure? Are we wasting valuable time in the lower grades? I think we should inject more value into the blood stream of the materials we use and try for better results.

I strongly advocate rudimental drumming as a means of developing that rhythmic power which so far has been left dormant in our music education program. I think we should share our song periods with rudimental drumming that will carry over from the first lesson to four-part drum work, using midget Scotch basses, tenor drums, snares, and cymbals. Every boy and girl thrills at a drum, let's give them that thrill, and at the same time teach them a little coordination.

Drums are not noise makers; they are an excellent means of providing rhythmical pulses that can be controlled—the only means of teaching rhythm with rhythm. Drumming will teach students to read music on the beat and off the beat, while the *beat* remains important—not the note. Try this in your second, third, and fourth grades, transfer the training to an instrument, and you will have a pupil with significant possibilities. If a boy or girl does not transfer to an instrument, and does not continue with drumming after the first two years, he or she at least will have better coordination, and the muscular relaxation learned will remain as a great and lasting benefit.

We shall be going a long way in music education if we can train our pupils not to miss a beat or sacrifice a rhythmic pulse for a note. The ability to recognize and understand any rhythmic pulsation we may have in music must be carefully developed, because it requires definite coordination of the muscular and auditory systems, directed by the mind. I am not concerned with tones, intervals, or enunciation of vowels. Special instruction can be given in these matters at the proper point of instruction. I am stressing the development of that capacity which will enable a student to recognize and interpret the various groupings of notes as they appear in a measure, awaiting proper accent at the proper time. If we acknowledge rhythm as the most important thing to consider in the study of music, we must acknowledge it as a factor about which something must be done.

—RUSSEL K. BOHN

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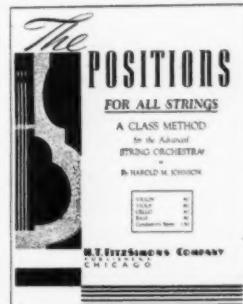
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### Northwest and California-Western Elections

NORTHWEST Division, at its Institute held in Eugene, Ore., in April, elected as president Wayne S. Hertz, Ellensburg, Wash., and as Second Vice-President, Alva A. Beecher, Moscow, Idaho. Other Executive Board members are: Walter C. Welke, Seattle, who retires from the presidency to become First Vice-President, and the following presidents of the five affiliated state associations which comprise the Northwest Division: Charles L. Ratcliffe, Idaho Music Educators Association, Malad City; Edmund P. Sedivy, Montana M.E.A., Great Falls; Waldemar H. Hollensted, Oregon M.E.A., Portland; Leslie Armstrong, Washington M.E.A., Olympia; Archie O. Wheeler, Wyoming M.E.A., Laramie. Wyoming has been transferred from the Southwestern to the Northwest Division.

CALIFORNIA-WESTERN, at the Santa Barbara Institute, elected Vincent Hiden, Oakland, Calif., as President; Elsa Breneman, Glendale, Calif., Second Vice-President. Retiring President Helen C. Dill becomes First Vice-President. State representatives on the Executive Board: Nevada—Theodore Post, Reno; Utah—Lorin Wheelwright, Salt Lake City; California—Josephine Murray, Santa Barbara. Arizona State Representative is George C. Wilson, Tucson, President of Arizona Music Educators Association. [Election results from the other four M.E.N.C. Divisions were reported in the April issue.]

### Reports from the Field

THE WARTIME INSTITUTES held by the six Divisions of M.E.N.C. carried on the good work started at the National Institute in Chicago last fall. • State and district institutes have been held or are to be held in many sections. Not previously announced in the JOURNAL are: *California-Western Central District*, Fresno State College, May 15; *New Hampshire* music educators in co-operation with the Extension Service of the University of New Hampshire, Durham, May 22. • *Idaho Music Educators Association* held its largest and most successful session at Boise, April 23-24. • *Arizona Music Educators Association* is carrying on an active membership campaign under the leadership of President George C. Wilson. Evan Madsen, Thatcher, has been appointed Secretary-Treasurer. • *Louisiana Music Educators Association*, Robert Gilmore, President, will sponsor the localized festival plan next spring instead of the usual prewar competition-festivals. New officers to replace members who have gone into the Navy: H. C. Voorhies, Lafayette, succeeds C. F. Clow as Director of District 3; Gilbert Saetre, Louisiana Normal College, takes the place of Alvin Benner as Chairman of the Orchestra Division. • *Missouri's* new state supervisor of music is L. E. Hummel, formerly of the Monett public schools. • *Washington Music Educators Association* held its annual meeting in Eugene, Ore., at the time of the Northwest Wartime Institute. Officers elected: President—Leslie Armstrong, Olympia; Vice-President—William W. Thomas, Hoquiam; Secretary—Amanda Just, Pullman; Treasurer—Harold Anderson, Spokane. • *Region One, N.S.B.O.V.A.*, through Chairman W. H. Hannah of Vancouver, reports gratifying success of the solo and ensemble competitions conducted under the district plan announced last fall. A total of 361 solo and ensemble entries were reported from the first three areas to announce their official award lists. • New officers of *Colorado Music Educators Association*: President—Herbert K. Walther, Amache; Vice-President—Fareeda Moorhead, Denver; Secretary-Treasurer—Harry Hay, Fort Collins; of Instrumental Directors division: President—Herbert K. Walther; Vice-President—Rei Christopher, Pueblo; Secretary-Treasurer—G. E. Jackson, Arvada; of Choral Directors division: President—Fareeda Moorhead; Vice-President—Katharyn Bauder, Fort Collins; Secretary-Treasurer—Harry Hay. • New officers, *Region Seven, N.S.B.O.V.A.*: Chairman—Roy Martin, Greenwood, Miss.; Band Vice-Chairman—Robert Gilmore, Alexandria, La.; Orchestra Vice-Chairman—Simon Kooyman, Clarksdale, Miss.; Vocal Vice-Chairman—Margaret Ridley, Jonesville, La.; Secretary-Treasurer—Roger Dollarhide, Yazoo City, Miss. • *Walter H. Butterfield* retired on April 30 and has moved to his farm in Maine. A past-president of M.E.N.C., he was director of music in the Providence, R. I., schools for over twenty-five years and held many other posts, including that of member of the Visiting Committee of Brown University. • *Ohio Music Education Association* election: President—Gerald Frank, Elyria, whose post as Executive Secretary and Editor of the "Triad" goes to Howard Brown, Lorain; Second Vice-President—Charles Luoma, Lima; Treasurer—A. D. Lekvold, Oxford (re-elected). Retiring President W. Oscar Jones, Findlay, automatically becomes First Vice-President.

### Contributors to this Issue

SINCE 1927 *James L. Mursell*, of Columbia University, has been writing books about music education, the most recent of which is reviewed on page 41. His writings have not been limited to this subject nor to the book field, and Mr. Mursell has been a frequent contributor to such general magazines as *Harper's*. • *Clara Ethel Elledge* is professor of music education at Washburn Municipal University of Topeka, Kan. • *Ina M. Davids*, a long-time Conference member, teaches at the Los Angeles High School, Los Angeles. • *Lillian Baldwin*, a member of our Editorial Board, is supervisor of music appreciation in the Cleveland schools and consultant in music education for the Cleveland Orchestra. • *Louis G. Wersen* supervises music in the schools of Tacoma, Wash., is president of the National School Orchestra Association and past-president of Northwest Division M.E.N.C. • *Paul Wentworth Mathews* is supervisor of music in the Lexington, Ky., schools and is a member of the JOURNAL reviewing staff. • *Charles M. Dennis*, another member of the Editorial Board, and also a member of M.E.N.C. Research Council, is director of music in the San Francisco Unified School District. • *Capt. Gerald R. Prescott*, before his commission as an Army music officer, was director of bands at the University of Minnesota and chairman of Region Two Board of Control, N.S.B.O.V.A. He was second vice-president of the North Central Music Educators Conference, 1937-39, and is the coauthor of "Getting Results with the School Band." At this writing Captain Prescott is stationed at Headquarters Eighth Service Command, Dallas, Tex. • *Capt. Joseph Skornicka* was director of wind instrument instruction in the Milwaukee, Wis., schools before becoming an Army music officer. Captain Skornicka, who is stationed at Headquarters Seventh Service Command, Omaha, Neb., is well known as a composer of band music, and recently was Wisconsin representative on the Executive Board of the North Central Music Educators Conference. • *Russel K. Bohn* has been teaching in the schools of Ephrata, Pa., but expects to enter military service at the close of the present school term. • Other contributors to this issue are the correspondents who supplied us with the interesting and often illuminating letters beginning on page 29. Wherever possible their present and former locations have been given.

*S. V. Buttelman*

Music Educators Journal

